

P A R I S

BY

AUGUSTUS J. C. HARE

AUTHOR OF

'WALKS IN LONDON,' 'WALKS IN ROME,' 'DAYS NEAR PARIS,'
ETC.

'Quacumque ingredimur, in aliquam historiam vestigium ponimus'
CICERO *de Fin.* v.

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PARIS

CHAPTER V.

THE ISLANDS IN THE SEINE.

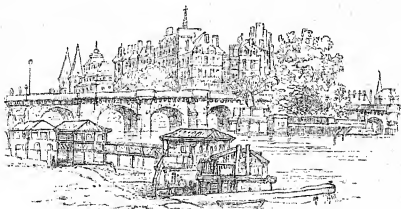
THE principal island in the Seine, which in early times bore the name of Lutèce, was the cradle of Paris. Caesar, who is the first to speak of it, calls it Lutecia. Strabo wrote Lucotocia; Ptolemy, Lucotecia; the Emperor Julian, who resided long in the ancient city, wrote of it as Louchetia, the different denominations probably all originating in the whiteness of the plaster used in its buildings.

Paris began to spread beyond the boundaries of Lutèce from Roman times onwards. The rays emerging from this centre have absorbed all the villages in the neighbourhood, and for many miles in every direction all is now one vast and crowded city. But the island, where the first palaces were grouped around the fishermen's huts, has ever been as it were the axis of the kingdom, the point whence the laws were disseminated, and where the metropolitan cathedral has existed for fifteen centuries. In early times two islets broke the force of the river beyond the point of the Ile de la Cité. These were the Ile de la Gourdain, or du Passeur aux Vaches, and the Ile aux Javiaux, or Ile aux Treilles. Upon the latter, which was then opposite the end of the royal gardens (March 11, 1314), Jacques de Molay, grand master of the Templars, and Guy, dauphin d'Auvergne,

prieure de Normandie, were burnt alive *après salut et complies*, i.e. at 5 P.M. The Templars had been arrested all over France, Oct. 13, 1307, but it was only on May 12, 1310, after three years' imprisonment, that fifty-four were burnt at the Porte S. Antoine, and four years more elapsed before their chiefs suffered, after protesting before Notre Dame the innocence of their order and the falsehood of the accusations which had been made against it. Even to present times Templars dressed in mourning may be seen making a pilgrimage, on March 11, to the scene of their chieftain's martyrdom.

The two islets were artificially united to the Ile de la Cité, when Androuet du Cerceau was employed to build the Pont-Neuf in the reign of Henri III. The king laid the first stone on the very day on which his favourite Quélus died of the wounds he received in the famous Combat des Mignons, for which Henri was in such grief during the ceremony that it was said that the new bridge ought to be called *le Pont des Pleurs*. Owing to the emptiness of the treasury, a very long time elapsed before the side of the bridge nearest the right bank was completed, and great was the lamentation over this delay amongst those who were proud of the beauties of the capital. 'La fortune,' says Montaigne, 'm'a fait grand desplaisir d'interrrompre la belle structure du Pont-Neuf de nostre grande ville, et m'oster l'espoir avant mourir d'en veoir en train de service.' In 1604 the Pont-Neuf was finished by Guillaume Marchaud for Henri IV.; but up to his time the piles for the wider branch of the bridge only reached to the level of the water. Of late years, the noble and beautiful proportions of the bridge have been considerably injured by the lowering of the platform, and new arches being constructed at a lower level than the old ones. Still the bridge, with its twelve round-headed arches and massive cornice, is most picturesque, and with the varied outline of tall houses and the grey cathedral behind it, and the feathery green of its

island trees glittering against the purple shadows in the more distant windings of the river, it still forms the most beautiful scene in the capital. So central an artery is the Pont-Neuf, that it used to be a saying with the Parisian police, that if, after watching three days, they did not see a man cross the bridge, he must have left Paris. In the XVI. c. the Pont-Neuf was so much the resort of news-vendors and jugglers, that any popular witticism was described as 'a Pont-Neuf.' On the piers were shops for



LE PONT-NEUF.

children's toys, and on Jan. 15 'la foire aux jouets' was held on the Pont-Neuf.

'Vraiment ce pont, si célèbre dans les chansons et dans les romans, ce pont dont les vaudevilles ont tant abusé, que les bateleurs, les marchands de chiens et les poètes ont tant exploité, que l'Etoile appelait *merveilleux*, que Ronsard chanta et que Germain Pilon avait décoré, dit-on, de ses charmantes sculptures, est digne de toute notre attention et de tout notre respect.'—*Adolphe Joanne*.

Henri was not satisfied with completing the bridge itself ;

as soon as it was finished, he began to build the Place Dauphine where the bridge crossed the end of the island, and employed the Flemish Lintlaër to construct a pump on one of the piers of the bridge, with machinery to supply the Tuileries and Louvre with the water in which they had been hitherto deficient. 'L'eau de la pompe du Pont-Neuf est aux Tuileries,' Malherbe wrote in triumph on Oct. 3, 1608. The little Château d'Eau, in which the machine was contained, was quite a feature in the river views, and on its façade toward the bridge it bore a sculptured group called *la Samaritaine* (of Jesus receiving water from the woman of Samaria at Jacob's well), with a chiming clock which had great popularity—'a very rare dyall of several motions,' as John Evelyn calls it. The Samaritaine was remade in 1715, the figure of Christ being by Philippe Bertrand, that of the woman by René Frémin. They were spoilt by being gilt in 1776, when little pavilions were erected upon all the piers of the bridge. The group perished in July 1792, when the statues of the kings were destroyed—'il rappelait trop l'Evangile!'

After the bridge was finished, when Henri IV. was at the height of his popularity, it was decided to erect his statue on the central platform which was formed by the islets recently united to the mainland. Franqueville, first sculptor to the king, was employed to make a model to be sent to Florence for casting by John of Bologna; but when the great sculptor received the model he began with the horse, and died in 1608 before he had proceeded farther. Pietro Tacca, his favourite pupil, took up his work, but had finished nothing when Henri IV. was assassinated two years later, and though pressed hard by the Grand Duke (cousin of Marie de Medicis), who gave 30,000 crowns 'de ses deniers propres' for the work, man and horse were completed only in 1613. Then *le colosse du grand roy Henry*, as it was called at the time, was brought by sea from Leghorn to Havre, and thence by the Seine to Paris, where it was raised

to a temporary pedestal on August 23. The widowed queen was enchanted with the resemblance, 'deгна veramente di quello che rappresenta,' as she gratefully wrote to Tacca, and the late king's subjects were of the same opinion. 'La figure est une des plus ressemblantes que nous ayons d'Henri IV.,' records Sauval, who had conversed with the king's contemporaries. The horse, however, was less admired, being thought too heavy for its rider and its legs too short. It was not till 1635 that the whole was placed on a magnificent pedestal guarded at the corners by four chained slaves, designed by the Florentine Luigi Civoli, and finished by his son-in-law, Bordoni. The blame of the long delay in completing the work was laid upon the Italian minister Concino Concini, with the result that after his murder, when the people exhumed his body after his hasty burial at S. Germain l'Auxerrois, they dragged it through the mud to the Pont-Neuf, and hacked it to pieces at the foot of the statue which he had neglected. Here a cannibal roasted the heart of Concini and ate it up, the rest of the body being distributed to the people in morsels.

The feeling about Henri IV. was such that, from the death of the Grand Dauphin, the people used to carry their petitions of complaint to the foot of the king's statue, and leave them there. In 1789 the people forced those who passed in carriages to descend and kneel before Henri IV.: this genuflection was inflicted on the Duke of Orleans.

'La statue du bon Henri IV. quoiqu'isolée, intéresse beaucoup plus que toutes les autres figures royales. Cette effigie a un front populaire; et c'est celle-là que l'on considère avec attendrissement et vénération.'—*Tableau de Paris*.

'The statue is inclos'd with a strong and beautifull grate of yron, about which there are allways mountebances shewing their feates to idle passengers.'—*John Evelyn*.

At the foot of the statue, Cardinal de Retz, in his pontifical robes, met the people in the Revolution of 1648 ('la journée des barricades') and persuaded them to retire

peaceably. But the great Revolution of 1792 melted down horse and rider alike, to make cannon. The existing statue, by Lemot, only dates from the Restoration in 1818, and is made from the bronze of the destroyed statues of Napoleon in the Place Vendôme and at Boulogne-sur-mer, together with that of General Desaix, which stood in the Place des Victoires. One of the inscriptions on the pedestal is a copy of that belonging to the original statue. The reliefs represent Henri IV. entering Paris, and his passing bread over the walls to the besieged citizens.

‘N’en doutez pas ; l’aspect de cette image auguste
Rendra nos maux moins grands, notre bonheur plus doux,
O Français ! louez Dieu ; vous voyez un roi juste,
Un Français de plus parmi vous.’—*Victor Hugo.*

The Comte de Chambord lingered here during his one night’s visit to Paris.

‘En passant sur le Pont-Neuf, le Prince dit en regardant Henri IV. : “Ils me l’ont du moins laissé.” Cette entrevue du prince avec le grand roi a son côté émouvant. L’un était calme, mais fiévreux ; l’autre était toujours le témoin gouailleur qui regarde passer devant lui les hommes et les femmes de Paris. Il a été frappé par trois balles pendant la Commune. Aujourd’hui rien n’y paraît. Placé comme il l’est, il n’a pas vu brûler les Tuileries et croit peut-être qu’elles sont encore derrière lui.’—*Portraits d’ignotus.*

It was at the Corps de Garde, which formerly stood near the statue, that the poet Gilbert, ‘dying of genius and hunger,’ used to seek a refuge and share the food of the soldiers. The proverb ‘Solide comme le Pont-Neuf’ was set at nought in December 1885, by the sudden subsidence of the smaller end of the bridge, connecting the island with the south bank of the Seine.

Very striking is the view from the bridge near the statue.

‘A l’ouest l’horizon est borné par les collines verdoyantes de Saint-Cloud et de Meudon ; dans cette direction et sur la rive droite les Tuileries et le Louvre étalent leurs masses majestueuses. Le pont des

Arts, construction gracieuse et légère, coupe admirablement le premier plan de ce tableau, tandis que le fleuve, chargé d'embarcations de toutes les formes, lui donne l'activité et la vie. . . . Derrière vous c'est Paris dans sa jeunesse et sa virilité, c'est la grande ville, la reine de l'île-de-France, parée de tous les ornemens de sa royauté ; mais à l'est, devant vous, c'est le vieux Paris, le Paris de Hugues-Capet et de Marcel, le prévôt des marchands ; là se dépioient sur les monumens d'un autre âge, noircis par le temps, tous les souvenirs de l'histoire nationale. L'île Saint-Louis, qui, sur les plans reculés de la perspective, occupe à peu près le centre du fleuve, est peuplée de hautes constructions, dont l'effet est extraordinaire, à cette heure surtout où la lueur pâle et lointaine des réverbères jette sur elle un jour douteux. Toujours sur cette ligne, mais en inclinant davantage vers la rive gauche du fleuve, on découvre les tours gothiques de Notre-Dame, dont le sommet entouré des vapeurs gazeuses qui se lèvent de Paris semble ainsi se perdre au sein des nuages. L'île où ce monument est situé, c'est la chère Lutèce de Julien ; on lui a laissé le nom de Cité qui rappelle son droit d'aïnesse. Il n'y a pas une de ces voies maintenant sombres et tortueuses qui ne rappelle des événemens racontés dans nos vieilles chroniques. Enfin, à une distance plus rapprochée, voyez ce qui reste de l'antique palais légué par les rois de France à la justice.'—*A. Bariquet.*

'La Conciergerie, le palais, la Cité, c'est le vieux centre de Lutèce, le cœur de Paris. De là se sont élancées toutes ces maisons qui ont élargi la ville, qui l'ont propagée de loin ; là étaient les amours de Julien ; de ce centre ont divergé les rayons qui ont englobé des villages tout entiers dans leur progrès. Aussi dans cette vieille prison, que de larmes ont coulé depuis l'époque où quelques bateliers occupaient l'île, autour de laquelle sont venus se grouper tant de palais ! Dans ce souterrain, auquel se rattache toute l'existence de la cité-reine, que de douleurs humaines se sont donné rendez-vous ! Dès que la cité se forme, le cachot s'ouvre. Le premier germe et le pivot d'une grande ville, c'est une prison !'—*Paris, ou le livre des cent-et-un.*

The point of the island, of the original Ile de Treilles, behind the statue of Henri IV., is one of those bright spots of green which leave an unrecognised impression upon the summer visitor to Paris.

'La pointe occidentale de l'île, cette proue de navire continuellement à l'ancre, qui, dans la fuite des deux courants, regarde Paris sans jamais l'attendre. . . . Une berge solitaire, plantée de grands arbres ; un refuge délicieux, un asile en pleine foule.'—*Zola, 'L'Œuvre.'*

The *Place Dauphine*, which Henri IV. surrounded by the brick and stone houses characteristic of his time, occupies, with the *Rue de Harlay*, the site of the royal garden where S. Louis administered justice.

‘Je le vis aucune fois en été, que pour délivrer [expédier] sa gent [son peuple] il venoit ou jardin de Paris, une cote de camelot vestue, un surcot de tyreteinne sans manehe, un mantel de ceudal noir entour son col, moult bien pigné, et sans coife, et un chapel de paon blanc sur la teste, et faisoit estendre tapis pour nous seoir entour li, et tout le peuple qui avoit à faire par devant li, estoit entour, et lors il les faisoit délivrer en la manière, que je vous ai dit devant, du bois de Vincennes.’
—*Joinville*.

Very few of the old houses now remain, and though those at the entrance retain their high roofs and overhanging cornices, their brick fronts are painted white.

Till late years, a monument to General Desaix in the *Place Dauphine* bore his last words—‘Allez dire au premier consul que je meurs avec le regret de n’avoir pas assez fait pour la France et la postérité.’

It was here, in the last days of the garden, that Jean Robin, *arboriste et simpliciste du roy*, cultivated the first acacia, or *robinier*, a tree which has since spread over the length and breadth of France.

Let us now explore the island.

‘Quel est le Parisien, l’étranger ou le provincial, pour peu qu’ils soient restés deux jours à Paris, qui n’ait remarqué les murailles noires flanquées de trois grosses tours à poivrières, dont deux sont presque accouplées, ornement sombre et mystérieux du quai des Lunettes? Ce quai commence au bas du pont du Change et s’étend jusqu’au Pont-Neuf. Une tour carrée, dite la tour de l’Horloge, où fut donné le signal de la Saint-Barthélemy, tour presque aussi élevée que celle de Saint-Jacques-la-Boucherie, indique le Palais et forme le coin de ce quai. Ces quatre tours, ces murailles sont revêtues de ce suaire noirâtre que prennent à Paris toutes les façades à l’exposition du nord. Vers le milieu du quai, à une arcade déserte, commencent les constructions privées que l’établissement du Pont-Neuf détermina sous le règne de Henri IV. La place Royale fut la réplique de la place Dauphine. C’est le même système d’architecture, de la brique

encadrée par des chaînes de pierre de taille. Cette arcade et la rue de Harlay indiquent les limites du Palais à l'ouest. Autrefois la Préfecture de police, hôtel des premiers présidents au Parlement dépendait du Palais. La cour des Comptes et la cour des Aides y complétaient la justice suprême, celle du souverain.

‘Ce carré, cette file de maisons et de monuments, où se trouve la Sainte-Chapelle, le plus magnifique joyau de l'écrin de saint Louis, cet espace est le sanctuaire de Paris ; c'en est la place sacrée, l'arche sainte. Et d'abord, cet espace fut la première cité tout entière, car l'emplacement de la place Dauphine était une prairie dépendante du domaine royal où se trouvait un moulin à frapper les monnaies. De là le nom de rue de la Monnaie, donné à celle qui mène au Pont-Neuf. De là aussi le nom d'une des trois tours rondes, la seconde, qui s'appelle la *tour d'Argent*, et qui semblerait prouver qu'on y a primitivement battu monnaie. Le fameux moulin, qui se voit dans les anciens plans de Paris, serait vraisemblablement postérieur au temps où l'on frappait la monnaie dans le palais même, et dû sans doute à un perfectionnement dans l'art monétaire. La première tour, presque accolée à la tour d'Argent, se nomme la tour de Montgommery. La troisième, la plus petite, mais la mieux conservée des trois, car elle a gardé ses créneaux, a nom la tour Bonbec. La Sainte-Chapelle et ses quatre tours (en comprenant la tour de l'Horloge) déterminent parfaitement l'enceinte, le périmètre, dirait un employé du Cadastre, du palais, depuis les Mérovingiens jusqu'à la première maison de Valois ; mais pour nous, et par suite de ses transformations, ce palais représente plus spécialement l'époque de Saint-Louis.

‘Charles V., le premier, abandonna le Palais au Parlement, institution nouvellement créée, et alla, sous la protection de la Bastille, habiter le fameux hôtel Saint-Pol, auquel on adossa plus tard le palais des Tournelles. Puis, sous les derniers Valois, la royauté revint de la Bastille au Louvre, qui avait été sa première bastille. La première demeure des rois de France, le palais de Saint-Louis, qui a gardé ce nom de Palais tout court, pour signifier le palais par excellence, est tout entier enfoui sous le Palais-de-Justice, il en forme les caves, car il était bâti dans la Seine, comme la cathédrale, et bâti si soigneusement que les plus hautes eaux de la rivière en couvrent à peine les premières marches. Le quai de l'Horloge enterre d'environ vingt pieds ces constructions dix fois séculaires. Les voitures roulent à la hauteur du chapiteau des fortes colonnes de ces trois tours, dont jadis l'élévation devait être en harmonie avec l'élégance du palais, et d'un effet pittoresque sur l'eau, puisque aujourd'hui ces tours le disputent encore en hauteur aux monuments les plus élevés de Paris. Quand on contemple cette vaste capitale du haut de la lanterne du Panthéon, le

Palais avec la Sainte-Chapelle est encore ce qui paraît le plus monumental parmi tant de monuments. Ce palais des rois, sur lequel vous marchez quand vous arpentez l'immense salle des Pas-Perdus était une merveille d'architecture, il l'est encore aux yeux intelligents du poète qui vient l'étudier en examinant la Conciergerie. Hélas ! la Conciergerie a envahi le palais des rois. Le cœur saigne à voir comment on a taillé des géôles, des réduits, des corridors, des logements, des salles sans jour ni l'air dans cette magnifique composition où le byzantin, le roman, le gothique, ces trois faces de l'art ancien, ont été raccordés par l'architecture du douzième siècle. Ce palais est à l'histoire monumentale de la France des premiers temps ce que le château de Blois est à l'histoire monumentale des seconds temps. De même qu'à Blois dans une cour vous pouvez admirer le château des comtes de Blois, celui de Louis XII., celui de François I., celui de Gaston ; de même à la Conciergerie vous retrouvez, dans la même enceinte, le caractère des premières races, et dans la Sainte-Chapelle, l'architecture de Saint-Louis.'—*Balsac, 'Scènes de la vie parisienne.'*

We are now facing the back of the pile of buildings occupying the site of the palace inhabited by many of the early sovereigns of France. Even in Roman times there was a palace here, for it is evident from the allusions in his *Misopogon* that Julian the Apostate lived, not, as has been often stated, at the Palais des Thermes, but upon the Island in the Seine. Thence he must have seen the lumps of ice floating down the river, which he compared to huge blocks of Phrygian stone ; there he tried to subdue the cold of his chamber by a stove and was nearly suffocated by its charcoal ; and there the troops, revolting against Constantius II., surrounded at midnight the palace where Julian was living with his wife Helena, and proclaimed him emperor. Relics of the strong wall which surrounded the Roman palace—the *basileia* as Ammianus and Zosimus call it—existed till recent times at the corner of the Rue de Jérusalem, and remains of columns belonging to an Ionic portico facing the river were exposed when the new police courts were built. Amongst the many other Roman memorials unearthed here we may notice a cippus adorned with figures of Mercury, his mother Maia, Apollo, and

another god, which was discovered at the western end of the island.

It is certain that several of the early kings of Paris, from the time of Dagobert, lived upon the island of La Cité. There Childebert and Clotaire murdered their nephews, the grandsons of Clotilde. There the priest Heraclius visited Clotaire, and there his queen Ingoberge reproached him for his infidelities with the sisters Marco-vèse and Méroslède, contemptuously pointing out to him their father, a common workman, who was busied in washing the palace linen in the Seine, at the bottom of the garden. It was in the island palace that Frédégonde shut herself up after the murder of Chilpéric, fleeing thence after a time, for greater security, to the church of Notre Dame. The Roman building appears to have lasted till the time of Comte Eudes, who defended Paris from the Normans, and he rebuilt the palace as a square fortress, defended by lofty towers, and having a façade with four great round-headed arches flanked by two-storey bastions, of which the remains were discovered when the Cour de Harlay was pulled down: this palace of Count Eudes was called the Palais-Nouveau. The tower to the right was supposed to have been that inhabited by Queen Blanche, mother of S. Louis.

Louis le Gros and Louis le Jeune, who endowed respectively chapels of S. Nicholas and of Notre Dame de l'Etoile in the palace, both died within its walls. Philippe Auguste was married here to a Danish princess. Raoul Glaber describes how (1186) the king loved to lean from the window of the great hall and watch the Seine. In the palace vestibule, or in its garden under an oak, S. Louis administered justice in the *plaids de la porte*.

But the mention of S. Louis urges us to hasten on to the buildings of his time. The façade towards the Place Dauphine dates only from 1369, when it was designed by M. Duc. To gain the main entrance of the palace we can

either turn to the right by the *Quai des Orfèvres*,¹ which recalls S. Eloy,² goldsmith, prime minister, finally bishop, who settled here in the primitive time of Dagobert, and which was afterwards entirely lined by jewellers' shops; or we may turn to the left by the *Quai de l'Horloge*, named from what is still the chief external feature of the palace, the *Tour de l'Horloge*, which has been restored on its old lines, and is partially old. Its great clock, with decorations by Germain Pilon, commemorates the oldest clock in Paris, constructed by the German, Henri Vic, and erected by Charles V.

It was the bell of this tower which gave the signal for the massacre of S. Bartholomew on the left bank of the Seine, as the bell of S. Germain l'Auxerrois had already given it on the right.

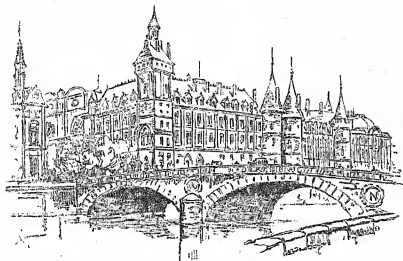
'La cloche de l'Horloge du Palais donna le second signal du meurtre. . . . Elle existe encore cette haute tour d'où tomba ce tocsin affreux; le soir, en regagnant sa maison, l'habitant de Paris mesure de l'œil ce lugubre édifice avec indignation, et frémit en s'éloignant. . . . Dès cet instant, le sang coule à flots sur les deux rives de la Seine; partout on enfonce les portes, on égorge les citoyens, on jette leurs cadavres par les fenêtres. . . . Le citadin, en fuyant entend retentir au loin les cris de la rage et du désespoir, les blasphèmes de ceux qui massacrent; les supplications de ceux qui demandent la vie; la détonation des arquebuses qui tuent, les cliquetis des épées qui attaquent et défendent; les gémissements des victimes qui expirent; puis un bruit sinistre de vitres qu'on brise, de portes qu'on fracasse, de meubles qu'on traîne sur le pavé, pour les brûler; et des tourbillons de flammes et de fumée couronnent ce Paris abandonné aux furies, aux démons, qui massacrent, pillent, violent, incendient.'—*Touchard-Lafosse, 'Hist. de Paris.'*

Only part of the buildings adjoining the *Tour de l'Horloge* is ancient. Two round towers—*de Cesar* and *de*

¹ It was on the *Quai des Orfèvres* that the *Ménippée*, the famous satire of the XVI. c., was composed in the house of Jacques Gillot, by the owner and his friends, and in the same house that his great nephew, Nicolas Boileau Despreaux, was born.

² S. Eligius.

Montgomery—retain little that is really old, though they have been reconstructed in the style of the XIV. c. The latter commemorates the tower, pulled down in 1776, where the Earl of Montgomery was imprisoned after fatally wounding Henri II. at a tournament, and where Ravailiac, murderer of Henri IV., and Damiens, who attempted to murder Louis XV., spent their last days. A third tower, called *Tour d'Argent*, encloses the bell called *Tocsin du Palais*, which repeated the signal for the Massacre of S. Bartholomew, given by S. Germain l'Auxerrois.



PALAIS DE LA CITÉ.

‘La résidence des rois de France, dans l’île de la Cité, était désignée sous le nom du Palais par excellence, tandis qu’on disait le château du Louvre, le château de Vincennes. Ce palais, dans lequel les souverains tinrent leur cour, depuis les Capétiens jusqu’à Charles V. présentait, au commencement du xiv^e siècle, une réunion de bâtiments dont les plus anciens remontaient à l’époque de S. Louis, et les derniers dataient du règne de Philippe le Bel. Des fouilles récemment faites dans l’enceinte du palais ont mis au jour quelques restes de con-

structions gallo-romaines, notamment du côté de la rue de la Barillerie ; mais dans l'ensemble des bâtiments il ne reste rien d'apparent qui soit antérieur au règne de Louis IX.'—*Viollet-le-Duc*.

Very little of the ancient palace remains. The beautiful gothic buildings of the XVI. c., erected by Louis XII., which surrounded the Cour du Mai, after having long been much mutilated, totally perished in the three fires of 1618, 1737, and 1776. These fires also destroyed the halls of S. Louis ; the Hôtel Isabeau, once occupied by the faithless wife of Charles VI. ; the rooms in which the Burgundians (June 10, 1467) seized the Comte d'Armagnac, Constable of France, the Chancellor Henri de Masle, and others, and dragged them forth to murder them 'bien inhumainement' ; the 'Grand Salle,' which beheld the coronation banquet of Henry VI. of England as King of France ; and the room in which S. Louis passed the first night after his marriage, and in which all kings of France were expected to sleep the night after their arrival in Paris. Most of the buildings erected after the fire of 1776 perished during the savage and ignorant furies of the Commune in 1871. The existing buildings—a central body, with two wings—date only from 1874. The only important remnant of antiquity now remaining is a vaulted hall of the time of S. Louis with four large chimneys at its angles, which goes by the name of *les cuisines de S. Louis*.

'On voit encore une salle voûtée sur un quinconce de colonnes, avec quatre larges cheminées aux angles. Cette salle, qui donne sur le quai du nord, à côté de la tour de l'Horloge, est connue sous le nom de *cuisines de Saint Louis*. Cependant cette construction appartient à la fin du xiii^e siècle ou au commencement du xiv^e, et est contemporaine des ouvrages élevés sous Philippe le Bel. Les manteaux des quatre cheminées forment, en projection horizontale, un angle obtus, et leur clef est contre-butée par une façon d'étrésillon de pierre. L'examen des localités nous a fait supposer que cette cuisine avait deux étages. La cuisine basse, celle qui existe encore entière, était probablement réservée aux familiers, et la cuisine du premier étage au service de la table du roi.'—*Viollet-le-Duc*.

The main portal of the palace is approached from the *Cour d'Honneur* by a great staircase and perron—sign of power and jurisdiction, replacing the famous perron erected by Enguerrand de Marigny in the time of Philippe le Bel, and where, under Louis le Hutin, when the architect was condemned to be hanged, his effigy was ‘jettée du haut en bas des grands degrez du palais.’¹ A little to the left, in front of this staircase, was planted the May. At its foot stood the *Montoir*, used by the judges when they mounted their mules after their day's work. Public exposures formerly took place here upon a platform opposite the grille, originally provided with the purchase-money for the site of the house of Jean Chastel, razed to the ground by order of Parliament.

The interior of the palace can be visited daily from 10 to 4, except on Sundays and holidays. A passage on the left leads to the advocates' library, and on the right—La Galerie Marchande—to the lower story of the *Salle des Pas Perdus*, rebuilt, after its destruction under the Commune, on the lines of the reconstruction (1622) of the famous hall called Grande Salle du Palais, erected in the time of Philippe le Bel, by Enguerrand de Marigny, Comte de Longueville, where all the great solemnities of the monarchy were carried out, and to which the people were always admitted. Its vaulted roof is supported by three ranges of pillars, the central the strongest. At the end of the ancient hall stood the royal dining-table, of a single block of marble, so large ‘que jamais on vit pareille tranche de marbre au monde.’ This table was sometimes used as a pillory, and often as a stage for the theatrical representations of the clerks of the palace, in which they were allowed to burlesque their superiors. At the other end of the hall, a beautiful gothic chapel was added by Louis XI. The old hall is thus described by Victor Hugo.

* Une double voûte en ogive, lambrissée en sculptures de bois, peinte d'azur, fleurdélissée en or; un pavé alternatif de marbre blanc

¹ Corrozet, *Antiquités de Paris*.

et noir ; sept piliers dans la longueur de la salle, soutenant, au milieu de sa largeur, les retombées de la double voûte ; autour des quatre premiers piliers des boutiques de marchands ; autour des trois derniers, des bancs de bois de chêne, usés et polis par le haut-de-chausse des plaideurs et la robe des procureurs. Autour de la salle, le long de la haute muraille, entre les portes, entre les croisées, entre les piliers, l'interminable rangée des statues de tous les rois de France depuis l'Pharamond ; puis, aux longues fenêtres ogives, des vitraux aux mille couleurs ; aux larges issues de la salle, de riches portes finement sculptées, et le tout, voûtes, piliers, murailles, chambranles, lambris, portes, statues, recouverts, du haut en bas, d'une splendide enluminure bleue et or.'—*Notre Dame de Paris*.

On one side of the existing hall is a monument by *Dumont* to Malesherbes, the defender of Louis XVI., with a statue, and the inscription 'Strenue, semper fidelis regi suo, in solio veritatem, praesidium in carcere attulit.' Another monument, with a statue by *Chapu*, commemorates Berryer.

Leaving the hall by the gallery which runs parallel to the Cour d'Honneur, and turning at once to the right by the *Galerie Marchande* or *des Merciers*—named from the tradesmen who once had stalls there—we reach a new *Salle des Pas Perdus*, the work of Duc, decorated at one end with statues of S. Louis and Philippe Auguste, at the other with those of Charlemagne and Napoleon I. Grouped around this hall are the different law courts. The *Galerie S. Louis* (on the right of the *Galerie des Marchands*), decorated with paintings by *Olivier Merson*, reproduces the style of the time of Louis IX. Near the prison of Marie Antoinette are shown the stone tables 'des charités de S. Louis.'

From the time of S. Louis, Parliament shared the palace with the king, and after the accession of Henri II., who lived entirely at the Hôtel des Tournelles, it was left in sole possession. But the Parliament perished with the Revolution, which it had contributed to bring about. Suspended by a law of November 3, 1789, it was suppressed on August

29 following. Then the massacres in the prisons were organised in the former hôtel of its President, and the tribunal of executioners sat in the Cour de Mai, at the foot of the grand staircase, opposite what was then the principal entrance to the Conciergerie. M. de Montmorin, the former governor of Fontainebleau; Bachmann, the major of the Swiss guard, and seven of his officers, were the first victims, sentenced and executed here on the spot. Then for twenty-four hours the palace was given up to massacre, in the corridors, in the courts, in the cells. Most of the prisoners were killed without any examination. If thirty-six were allowed to escape, it was because they were known to be thieves, or assassins of the worst description. The women were spared, only one out of seventy being executed with the most refined tortures.

‘Une jeune fille d’une admirable beauté, connue sous le nom de *la Belle Bouquetière*, accusée d’avoir blessé, dans un accès de jalousie, un sous-officier des gardes françaises, son amant, devait être jugée sous peu des jours. Les assassins, parmi lesquels se trouvaient des vengeurs de son crime et des instigateurs animés par sa rivale, devancèrent l’office du bourreau. Théroigne de Méricourt prête son génie à ce supplice. Attachée nue à un poteau, les jambes écartées, les pieds cloués au sol, on brûla avec des torches de paille enflammée le corps de la victime. On lui coupa les seins à coups de sabre; on fit rougir des fers de piques, qu’on lui enfonça dans les chairs. Empalée enfin sur ces fers rouges, ses cris traversaient la Seine et allaient frapper d’horreur les habitants de la rive opposée. Une cinquantaine de femmes délivrées de la Conciergerie par les tueurs prêtèrent leurs mains à ces supplices et surpassèrent les hommes en férocité.’—*Lamartine*.

From March 1791 the revolutionary tribunal met in the Grand Chamber, which—much altered otherwise—still retained the vaulted roof of Louis XII. The president sat beneath a bust of Socrates, to which busts of Le Pelletier and Marat were added after their death. It was here that Charlotte Corday, Marie Antoinette, the Girondins, Mme. Roland, and hundreds of others, were tried in turn, in

sittings by day and night, whence Fouquier emerged so fatigued with his horrible task, that he could scarcely drag himself to his own rooms near the Conciergerie, which the secretaries of the *procureur-général* occupy now. So dazed was he with the blood he poured out, that one day, passing the Pont-Neuf with Séran, he declared that instead of water he saw the Seine rolling blood.

Two parasite buildings, the Conciergerie and the Cour d'Appel, are now annexed to the Palais de Justice. The *Conciergerie* takes its name from the house of the concierge in the time of the royal residence here, who had a right to two 'poules' a day, and to the cinders and ashes of the king's chimney. It has always been a prison, and it was here that the Comte d'Armagnac was murdered, June 12, 1418. Here was made, below the level of the Seine, the prison called La Souricière, the mouse-trap. The present Conciergerie occupies the lower story of the right wing of the existing Palais de Justice, and extends along the Quai de l'Horloge, as far as the towers of Montgommery and César. It has an entrance on the quay, before which the guillotine-carts received the victims of the Reign of Terror, and another to the right of the great staircase in the Cour d'Honneur.

The Conciergerie can be visited only on Thursdays from 12 to 4, with an order from the Prefecture of Police.

All other associations of the Conciergerie are lost in those which were attached to it by the great Revolution. A cell shown as that in which Marie Antoinette suffered her seventy-five days' agony—from August 2 till October 15, when she was condemned—was turned into a *chapelle expiatoire* in 1816. The picture "La Communion de la Reine" is by *Drolling*; that of "La Reine séparée de sa Famille" by *Pajou*; the portrait of the queen by *Simon*. Here the lamp is pointed out which lighted the august prisoner and enabled her guards to watch her through the

night, and the door (changed in position) which was cut transversely in half and the upper part fixed that the queen might be forced to bend in going out, because she had said that whatever indignities they might inflict upon her they could never force her to bend the head.

'La miséricorde de Richard le concierge, soutenue, enhardie par l'approbation muette et l'appui secret de quelques officiers de la municipalité, trompait les ordres de Fouquier, et la reine était installée, non dans un cachot, mais dans une chambre dont les deux fenêtres donnaient sur la cour des femmes. C'était une assez grande pièce carrelée, l'ancienne salle du Conseil, où les magistrats des cours souveraines venaient, avant la Révolution, recevoir, à certains jours de l'année, les réclamations des prisonniers. Au mur, comme si les choses avaient autour de la reine une âme et une parole, le vieux papier montrait des fleurs de lys s'en allant en lambeaux et s'effaçant sous le salpêtre. Une cloison, au milieu de laquelle s'ouvrait une grande baie, séparait la pièce dans toute sa largeur en deux chambres presque égales, éclairées chacune par une fenêtre sur la cour. La chambre du fond fut la chambre de la reine; l'autre chambre, dans laquelle ouvrait la porte, devint la chambre des deux gendarmes qui y passaient le jour et la nuit, séparés seulement de la reine par un paravent déplié en travers de la baie.

'Tout le mobilier de la chambre de Marie Antoinette était une couchette de bois, à droite, en entrant, en face la fenêtre; et une chaise de paille, dans l'embrasure de la fenêtre, sur laquelle la reine passait presque toute la journée à regarder dans la cour des vivants aller et venir, à saisir au passage, dans les conversations à haute voix près de sa fenêtre, les nouvelles que lui jetaient les prisonnières.

'La reine n'avait pu emporter son linge, mis sous scellé au Temple; et Michouis écrivait, le 19 août, aux officiers municipaux composant le service du Temple: "Citoyens collègues, Marie-Antoinette me charge de lui faire passer quatre chemises et une paire de souliers non numérotés, dont elle a un pressant besoin." Ces quatre malheureuses chemises, demandées par Michouis, bientôt réduites à trois, ne seront délivrées à la reine que de dix jours en dix jours. La reine n'a plus que deux robes, qu'elle met de deux jours l'un: sa pauvre robe noire, sa pauvre robe blanche, pourries toutes deux par l'humidité de sa chambre. . . . Il faut s'arrêter ici; les mots manquent.

'Longs jours, longs mois! Elle priait, elle lisait, elle tenait son courage prêt.'—*De Goncourt, 'Hist. de Marie-Antoinette.'*

After her condemnation, Marie Antoinette is not even

said to have been brought back to this chamber. It was a far more miserable cell which saw her write her last touching farewell to Madame Elisabeth. But this is said to have been the room in which the Girondins spent their last night, when, as Riouffe, himself in the prison at the time, says, 'toute cette nuit affreuse retentit de leurs chants, et s'ils les interrompaient c'était pour s'entretenir de leur patrie.' The adjoining cell, now used as a sacristy, is shown as the prison of Robespierre.

'Rien de tout cela n'est authentique et il est facile de l'établir. Jamais un endroit consacré par de tragiques souvenirs n'a été plus niaisement profané que ne le fut le cachot de Marie-Antoinette, *arrange* par les architectes de la Restauration. Ils ont récrépi les murs, muré la cloison qui était ouverte, ouvert celle qui était murée, et agrandi la fenêtre sous le prétexte, tout à fait illusoire, de *donner du jour*; ce qui, soit dit en passant, ne permet pas un seul instant de croire que le grillage existant aujourd'hui soit le même qu'en 1793. On a même orné cette fenêtre l'une sorte de vitrail à losanges d'un bleu terne et d'un jaune criard dont l'effet est désastreux.'—*Lenotre, 'Paris Revolutionnaire.'*

Lighted by narrow windows from the same inner court of the prison are cells occupied in turn by Bailly, Malesherbes, Madame Elisabeth, Mme. Roland, Camille Desmoulins, Danton, and Fabre d'Eglantine. In 1792, 288 prisoners were massacred in the prison. Afterwards Georges Cadoudal was imprisoned here. The Comte de la Valette was rescued from hence by the courage of his wife. In later days Louvel, the assassin of the Duc de Berri, Teste, Béranger, and Proudhon, have been amongst the prisoners of the Conciergerie.

'La grande salle d'entrée éclairée par le jour douteux de deux guichets, car l'unique croisée donnant sur la cour d'arrivée est entièrement prise par le greffe qui l'encadre, présente aux regards une atmosphère et une lumière parfaitement en harmonie avec les images préconçues par l'imagination. C'est d'autant plus effrayant que parallèlement aux tours d'Argent et de Montgomery, vous apercevez ces cryptes mystérieuses, voûtées, formidables, sans lumière, qui tournent

autour du parloir, qui mènent aux cachots de la reine, de Madame Elisabeth, et aux cellules appelées *les secrets*. — *Balsac*, 'Scènes de la vie parisienne.'

'Le régime de la Conciergerie était le même pour tous ; le duc, par cela seul qu'il était duc, n'était pas distingué du voleur, mais seulement il payait mieux : c'était là qu'on avait réalisé l'égalité, autant qu'il est possible de concevoir un tel système, mais c'était l'égalité de misère.

'En voyant circuler ensemble, à travers les énormes barreaux qui divisaient la prison, des assassins, des philosophes, des ducs, des princes, des poètes, des financiers, des voleurs, Barnave me disait un jour : "En considérant ces hautes puissances, ces philosophes, ces législateurs, ces vils misérables, ici confondus, ne vous semble-t-il pas qu'on est transporté sur les bords de ce fleuve infernal dont nous parle la Fable, et qu'on doit passer sans retour ?" "Oui," lui dis-je, "et nous sommes sur l'avant-scène." Le malheureux fut assassiné quelques jours après.

'A minuit, le concierge visitait tous les cachots, toutes les chambres, accompagné de deux guichetiers et de deux énormes chiens. Tandis qu'il conversait avec nous, l'un des guichetiers s'en allait sondant les murs et le plafond avec une longue pique pour s'assurer si l'on n'y avait pas fait quelques trous.

'Pour peu que la rivière soit haute, le bas de la Conciergerie, qui en est très-voisine, se trouve à son niveau : alors l'humidité règne partout, l'eau ruisselle le long des murs. Une fumée épaisse infectant l'haleine, l'état de misère, les maux dégoûtants des habitants de ces lieux, vous affecte la vue, et vous fait soulever le cœur aussitôt que vous y mettez le pied : ce sont les vapeurs de l'enfer qui s'exhalent des bouches de l'Averne. Il semble qu'on eût choisi à dessein l'endroit où ces horreurs sont surtout amoucelées, pour en faire le séjour de la malheureuse Maric-Antoinette.

'Parmi les innombrables victimes que j'ai vu condamner à perdre la vie, je ne sache pas que plus de trois ou quatre aient montré la moindre faiblesse. De ce petit nombre fut la fameuse Mme. Dubarry ; je l'ai vue défaillante dans la Conciergerie après sa condamnation : elle criait : Au secours ! en allant au supplice. Dans une situation pareille, le duc du Châtelet, n'ayant point de moyens pour s'arracher la vie, se frappa la tête contre les murs. Ne pouvant avoir d'armes offensives, il cassa un carreau de vitre, et crut se donner la mort en se fondant le côté avec le verre brisé ; mais il ne put y réussir, et ne parvint qu'à s'inonder de son sang ; il fut conduit en cet état à l'échafaud. A ces exceptions près, tout les condamnés étaient aussi tranquilles, quelque fois aussi gais, après leur jugement que auparavant. — *Beaulieu*, 'Essais historiques.'

Let us now turn to the left by one of the three vaulted passages which lead from the Cour d'Honneur to the *Sainte Chapelle* (open to the public daily, except Monday and Friday, from 12 to 4), which, in spite of a restoration almost amounting to renewal, is still one of the most beautiful buildings in France. The earliest chapel of the palace, which is supposed to have occupied the same site, was dedicated to S. Barthélemy; the second, to S. Nicolas.

It was the reception of the Crown of Thorns from Jean de Brienne, Emperor of Constantinople,¹ and a great portion of the True Cross from his successor Baudouin,² which made S. Louis determine to build a shrine worthy to contain them. Pierre de Montereau was employed as architect, and the *Sainte Chapelle*, begun in 1242, was finished in 1247. The two stories of the building, forming two chapels, were consecrated April 25, 1248, the upper under the title of S. Couronne and S. Croix, the lower under that of S. Marie.³

¹ De tout temps cet édifice, dû au maître Pierre de Montereau, fut considéré avec raison comme un chef-d'œuvre. Le roi saint Louis n'épargna rien pour en faire le plus brillant joyau de la capitale de ses domaines; et si une chose a lieu de nous étonner, c'est le peu de temps employé à sa construction. En prenant les dates les plus larges, on doit admettre que la sainte Chapelle fut fondée et complètement achevée dans l'espace de cinq ans; huit cent mille livres tournois auraient été employées à sa construction, à sa décoration et à l'acquisition des précieuses reliques qu'elle renfermait. Si l'on observe avec une scrupuleuse attention les caractères archéologiques de la sainte Chapelle, on est forcé de reconnaître l'exactitude des dates historiques. La mode de construction et l'ornamentation appartiennent à cette minime fraction du xiii^e siècle. Pendant les règnes de Philippe-Auguste et de saint

¹ A similar relic—the duplicate of this—is preserved, under three keys, in the Dominican monastery at Vicenza!

² Those believed to be possessed by evil spirits were brought hither on the night of Good Friday to be freed from the devil by the sight of the True Cross.

³ Duban and Lassus were commissioned, in 1837, to restore the *Sainte Chapelle*. The restoration was completed by Boesilwald with the aid of four sculptors—De la Rue, Pascal, Perrey, and Geoffroy Dechaumé. The last of these modelled the statue of S. Michael above the roof of the apse.

Louis, les progrès de l'architecture sont si rapides, qu'une période de cinq années y introduit des modifications sensibles : or, la plus grande unité règne dans l'édifice, de la base au sommet.' — *Viollet-le-Duc*.

The great height of the building, without visible aisles or transept, is very striking. The lower part of the north side and part of the chevet are hidden by modern buildings. The buttresses, which sustain all the weight of the vaults, rise to the full height of the building between the windows, and terminate in rich foliated pinnacles. Between them, gables, richly sculptured, surmount the windows of the upper chapel. Beneath the fourth window is an oratory constructed by Louis XI. that he might hear mass without being seen, and beneath this an oratory formerly dedicated to S. Louis. The steeple is a modern restoration¹ of one erected by Charles VIII. and burnt in 1630. The portal is on the west facing the buildings of the Hôtel du Préfet de Police. Above the platform over the porch is the great flamboyant rose-window which was added by Charles VIII. in 1495, surmounted by a balustrade of fleurs-de-lis and by turrets on either side of the gable, which contains a smaller rose-window. On the balustrade two angels crown the chiffre of King Charles. On the pinnacles hangs the Crown of Thorns.

The sculptures of the lower porch refer to the Virgin, as those of the upper to Christ. The lower portal is divided into two bays, between which an ancient statue of the Virgin has been restored, as well as a relief of her Coronation in the tympanum. In the lozenges of the stylobate of the columns, the lilies of France alternate with the towers of Castille, in honour of Queen Blanche, mother of S. Louis. The chapel is a nave with narrow aisles. Forty pillars sustain the vaulting, of which the keys, in sculptured chestnut-wood, are very remarkable. The windows are curved triangles. The wall-decorations are restorations

¹By Lassus, 1852.

from traces of ancient work. The floor is paved with thirty-four curious gravestones, chiefly of canons of the Sainte Chapelle. Boileau was buried amongst them. The tombstone of his brother Jacques still remains here, but the remains of the poet were removed, after the Revolution, to S. Germain des Prés.

‘On l’enterra, non point à S. Jean-le-Rond ou à Notre Dame, comme la position de son dernier logis¹ semblait le demander, mais à la Sainte-Chapelle, sa paroisse natale et le champ clos des héros de son épopée. Il l’avait voulu ainsi dans son testament. Quand on souscrivit à cette dernière volonté, par un jeu singulier du hasard, il arriva que sa tombe fut placée juste au-dessous de ce lutrin qu’il avait si comiquement chanté.’—*Fournier, ‘Paris démolí.’*

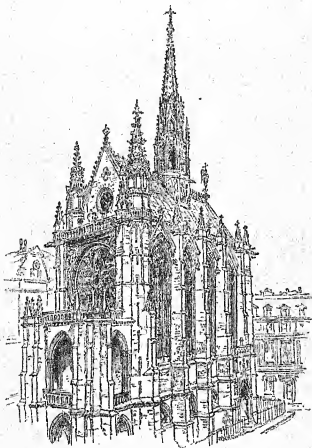
No external stair leads to the upper chapel, because it was the royal oratory opening from the palace. We ascend, by an inner staircase, to the platform of the upper porch, a vast covered balcony, forming the real approach, by which the royal family entered, and communicating on the north with the palace galleries. Hence the upper chapel is entered by a gothic double portal, of which the beautiful wreathed work at the sides is ancient; the statue of Christ is a restoration. On the lintel is the Last Judgment, and in the tympanum is the Saviour with his hands raised, having the Virgin and S. John at the sides. The bas-relief of the Creation and History of the Old Testament at the base, are also restorations.

The upper church is a mass of gilding, and harmonious in colour from the fifteen stained windows, which, as far as possible, are restorations² of the old windows mutilated during and after the Revolution. Eleven are filled with scenes from Old Testament history, but three in the apse and one in the nave are devoted to legendary history and that of the translation of the chapel relics. In the great rose of Charles VIII., the subjects are taken from the

¹ In the Cloître Notre Dame.

² By Guillarmy.

Apocalypse. Below the windows is an arcade, with sculptures representing martyrdoms. The colouring of the walls, most beautiful and harmonious before the restoration, has been entirely repainted and is therefore valueless. Beauti-



LA SAINTE CHAPELLE.

ful statues of the twelve apostles lean against the lower pillars, all bearing a cross of consecration. The fourth, fifth, and sixth statues on the left, and the third, fourth, and fifth on the right, are ancient. These statues and the

small figures of angels have shaken off the stillness and stiffness which characterised the earlier style (as at Notre Dame, Amiens, &c.), and are represented in movement, displaying the germ of theatrical mannerism, but as yet simple and full of grace.¹

‘Ces figures sont exécutées en liais, du plus admirable travail, et couvertes d’ornements peints et dorés imitant de riches étoffes rehaussées par des bordures semées de pierreries.’—*Viollet-le-Duc*, i. 27.

Under the windows of the fourth bay on either side the nave are niches, containing the places of honour reserved for the king and queen. In the fifth bay (right) a grille permitted Louis XI. to assist, unseen, at mass. Left of the altar a door opens to the sacristy. In the second bay (left) a little door communicated with an external gallery. The altar, before which many royal marriages had taken place, and several queens (amongst others Isabeau de Bavière) had been crowned, was destroyed during the Revolution, and, with the reliquary above it, is a restoration.

‘C’est une grande arche de bronze dorée et ornée de quelques figures sur le devant; elle est élevée sur une voûte gothique sise derrière le maître autel, au rond-point de l’église, et est fermée avec dix clefs de serrures différentes, dont six ferment les deux portes extérieures, et les quatre autres un treillis intérieur à deux battants.’—*Jérôme Morand*, ‘*Hist. de la Sainte-Chapelle*.’

One of the little tourelles at the sides of the shrine, that on the north, still contains the actual wooden stair which was ascended by S. Louis, when he went to take from its tabernacle the Crown of Thorns, which he, and he alone, was permitted to exhibit to the people below, through a large pane of glass, purposely inserted and always movable, in the end window of the apse.

‘Un peu en arrière de l’autel, une arcature à jour traverse l’abside dans toute sa largeur; la disposition en est semblable à celle des

¹ Lübke.

anciens jubès ; mais elle n'a pas la même destination. Elle se compose de sept ogives légères, portées par de fines colonnettes, rehaussées de mosaïques de verre et décorées d'anges. L'arcade médiane, plus spacieuse que celles qui l'accompagnent, est couronnée d'une plate-forme où s'élève, à une grande hauteur, un baldaquin ogival, sculpté en bois, à l'abri duquel la châsse des saintes reliques était autrefois exposée. Cette châsse, étincelante de pierreries, dominait, du sommet de son estrade, la chapelle entière.—*F. de Guilhermy.*

It is recorded that when S. Louis was in Paris, he would rise to pray three times in the night, always approaching the altar on his knees. As an old chronicler says of the Sainte Chapelle—'c'étoit son arsenal contre toutes les traverses du monde.'

'Une femme, qui avoit nom Sarrette, et qui plaidoit en la cour du roi, lui dit un jour : "Fi ! fi ! devrois-tu être roi de France ? moult mieux seroit qu'un autre fût roi que toi ; car tu es roi tout seulement des frères Mineurs, des frères Prêcheurs, des prêtres et des clercs. Grand domage est que tu sois roi de France, et c'est grand'merveille que tu n'es bouté hors du royaume." Les sergents du benoît roi la vouloient battre et mettre dehors ; mais Loys défendit qu'ils la touchassent, et lui répondit en souriant : "Certes, tu dis vrai, je ne suis digne d'être roi, et, s'il avoit plu à notre Seigneur, mieux eût valu qu'un autre fût roi, qui mieux sût gouverner le royaume." Et il commanda à l'un de ses chambellans de donner de l'argent à cette femme.' —*Geoffroi de Beaulieu.*

The precious relics of the Sainte Chapelle are now in the treasury of Notre Dame. The head of S. Louis had been brought hither from S. Denis.

'Le chef de Saint Louis est dans cette église. Il appartenait au trésor de Saint-Denis ; mais le roi Philippe le Bel obtint du pape, que le chef et un côté de Saint Louis, seroient transportés dans la chapelle de Paris. Néanmoins, pour ne pas trop affliger les Bénédictins, qui se lamentoient sur cette perte, on laissa au trésor la mâchoire inférieure de ce chef.

'Le chaire porte en haut de son bâton une tête antique de l'Empereur Titus, qu'on a métamorphosée en tête de Saint-Louis, à raison de quelques traits de ressemblance.

'Ainsi l'empereur Titus assiste tous les jours à l'office de la Sainte-

Chapelle, tenant d'une main une petite croix, et de l'autre une couronne d'épines. Certes, l'empereur Titus ne s'y attendoit pas !—*Tableau de Paris*, 1782.

It was in the Sainte Chapelle that the sentence of death was read to Leonora Galigai, Maréchale d'Ancre, condemned July 8, 1617, on an accusation of having bewitched the queen-mother, Marie de Medicis.

Every year, at the opening of the law courts, the *Messe rouge* or *des révérences* used to be said in the Sainte Chapelle, and was so called because the members of Parliament assisted at it in full dress, and made reverences on either side as they advanced to the altar.

Under the kings, and afterwards, as long as the Palace was the seat of the Parliament, the Sainte Chapelle was served by canons who held their office directly from the pope. The treasurer wore a mitre and officiated pontifically, and is designated in different deeds as '*pape de la Sainte Chapelle*.' The first who enjoyed these prerogatives, celebrated by Boileau in the *Lutrin*, was Hugues Boileau (confessor of Charles V.), a member of the poet's family.

In the court of the palace, opposite the Sainte Chapelle, Boileau came to live, after his father's death, in 1657.

The *Hôtel de la Cour de Comptes*, built (1740) from designs of Gabriel, replaces the beautiful renaissance Hôtel des Comptes, built by Jean Joconde under Louis XII., and destroyed by the fire of 1757.

Opposite the Palais de Justice, at the angle of the Boulevard du Palais and the Quai aux Fleurs, is the *Tribunal de Commerce* (open on week-days), a renaissance building by Bailly (1860-66). It encloses a quadrangle, surrounded by double colonnades. The staircase has sculptures by Dubut. The *Salle d'Audience*, on the first floor, is decorated by Robert Fleury.

The Rue de Lutèce will lead us to the Rue de la Cité (formerly Rue de la Lanterne, de la Juiverie, and du Marché-Palu), which crosses the island from the Pont

Notre Dame to the Petit Pont. Neither of these bridges is now of the slightest interest, but in the last century the Pont Notre Dame, built in 1500, defended at the ends by tourelles and lined on either side by quaint gabled houses, with open shops beneath, was especially picturesque. One of its bridge-shops belonged to the famous picture-dealer Gersaint, and had a sign painted and given by Watteau. Close to the bridge, and by the spot where the ancient Porte de la Cité stood, was the Prison de Glaucin, where S. Denis, the Apostle of the Gauls, was immured. From very early times this cell was transformed into an oratory, and as early as 1015 the knight Ansolde and his wife Rotrude founded a convent of secular canons opposite it, in honour of *Monsieur Saint Denis*. The oratory, under various names, S. Catherine, S. Denis de la Chartre, and S. Symphorien, existed till 1704, when the building was given to the Academy of S. Luke. The conventual church contained, till its demolition in 1810, a group by Michel Anguier representing S. Denis in prison, receiving the sacrament from the Saviour himself, and over the portal was inscribed, 'Icy est la chartre en laquelle saint Denis fut mis prisonnier, où notre Sauveur Jésus le visita et lui bailla son précieux corps et sang. Il y a grand pardon pour toutes personnes qui visiteront ce saint lieu.' The site of S. Denis de la Chartre is now covered by the new wing of the Hôtel Dieu.

The street which opened opposite S. Denis first bore the name of Micra Madiana—the little Midian—from its Jewish inhabitants. It was afterwards called Rue de la Pelleterie, from the trade which at one time almost exclusively occupied it. At the end of the street was the church of S. Barthélemy, which served as a chapel to the palace of the Merovingian kings, and which Hugues Capet endowed with the relics of S. Magloire, Bishop of Dol. It became a parish church in 1140; its rebuilding in the style of Louis XVI. was begun in 1775, but it was unfinished at

the Revolution, when it was totally destroyed, together with the neighbouring church of S. Pierre des Arcis and that of S. Croix, which had become parochial in 1134.

On the right of the broad Rue de Lutèce,¹ which leads from the Palais de Justice, across the centre of the island, to the Rue de la Cité, on the site now occupied by the great Caserne de la Cité, was the Ceinture S. Eloi. This contained the vast monastery of S. Eloi, which the sainted goldsmith founded in a house facing the palace that he had received from Dagobert, and placed under the government of S. Aure, who died there of the plague in October 666, with 160 of her nuns. In the monastic church, Philippe de Vilette, abbot of S. Denis, escaped from the terrible massacre by the Burgundians, by clinging to the altar, dressed in his pontifical robes, and with the Host in his hands. The monastery of S. Eloi was bestowed in 1629 upon the Barnabites, for whom its church was rebuilt in 1703. Church and monastery were alike destroyed in 1859 to build the barrack. At the entrance of the precincts of S. Eloi, opposite the palace, at the angle of the Rue de la Vielle Draperie and de la Barillerie, stood, till 1605, a pyramidal monument, marking the site of the paternal home of the nineteen-years-old student, Jean Chastel, razed to the ground by decree of Parliament, after he had been persuaded by the Jesuits to his attack upon Henri IV. (Dec. 27, 1594), whom he only succeeded in wounding in the upper lip. The site was afterwards occupied by the Fontaine du Palais, inscribed—

‘Hic, ubi manabant sacri monumenta furoris,
Eluit infandum Miroris unda scelus.’

The street which ran along the side of the northern walls of S. Eloi was called, from its inhabitants, the Rue de la Draperie. Opposite where it fell into the Rue de la

¹ Which has a statue by *A. Boucher* (1893) of Théophraste Renaudot, 1586-1652, printer of the first Parisian newspaper.

Juiverie, as the second part of the Rue de la Cité was formerly called, stood the church of La Madeleine, into which a Jewish synagogue was converted in the reign of Philippe Auguste, and which consequently observed the custom of reciting the office of Good Friday upon every Friday in Lent to the intention of the conversion of the Jews. From the XIII. c. the curé of La Madeleine bore the title of archpriest, which secured him a supremacy over all other curés of the diocese: the little church was also the seat of the oldest of Parisian confraternities—*la grand confrérie de Notre Dame aux seigneurs, prêtres, et bourgeois de Paris*, which had the archbishop for its abbot and the president of Parliament for its dean, and possessed 25,000 livres of rental. La Madeleine was sold and pulled down at the Revolution, but a pretty side door belonging to it, which opened, from 1512, upon the Rue de Licorne, continued in existence here till 1843, when, on the opening of the Rue de Constantine, it was adapted to the presbytery of S. Séverin. Opposite La Madeleine was the famous tavern of the Pomme de Pin, the great resort of XVI. c. and XVII. c. wits, which Rabelais counted amongst ‘les tabernes méritoires où cauponisoient joyeusement les escoliers de Lutèce,’ and of which Regnier writes—

‘Où maints rubis balais, tous rougissans de vin,
Montraient un *Hac itur* à la Pomme de Pin.’—*Sat. x.*

A little farther down the Rue de la Juiverie, on the western side, was the Halle de Beauce, a corn exchange, which existed from immemorial times till the XVI. c. Beyond this the Rue de la Calandre opened westwards, and here, in the ‘Maison du Paradis,’ S. Marcel, Bishop of Paris, is said to have been born in the VI. c., in honour of which, on Ascension Day, the chapter of Notre Dame visited it, in solemn procession, annually. In the Rue de la Calandre, at the house called from its sign, *du Grand*

Cog, Théophraste Renaudot, in 1630, printed the first Parisian newspaper, *La Gazette de France*.

‘Théophraste Renaudot, médecin à Paris, ramassoit de tous côtés des nouvelles pour amuser ses malades : il se vit bientôt plus à la mode qu’aucun de ses confrères ; mais comme toute une ville n’est pas malade, ou ne s’imagine pas l’être, il réfléchit, au bout de quelques années, qu’il pourroit se faire un revenu plus considérable en donnant, chaque semaine, au public, des feuilles volantes qui contiendroient des nouvelles de divers pays. Il falloit une permission ; il l’obtint, avec privilège, en 1632. Il y avoit longtems qu’on avoit imaginé de pareilles feuilles à Venise, et on les avoit appellées *gazettes*, parce qu’on payoit, pour les lire, *una gazetta*, petite pièce de monnoye : voilà l’origine de notre gazette et de son nom.’—*Saint-Foix*, ‘*Essais hist. sur Paris*,’ 1776.

Beyond the opening of the Rue de la Calandre, the Rue de la Cité was called Rue du Marché-Palu (*palé* or raised). Here, on the right, beyond the Grande Orberie (Herberie, afterwards the Marché Neuf, destroyed 1860), stood the ancient basilica of S. Germain le Vieux, founded by Chilperic after the death of S. Germain, Bishop of Paris, in the hope of eventually endowing it with the body of that prelate, provisionally buried in the abbey of S. Vincent, afterwards S. Germain des Prés. The church never obtained so great a relic except as a visitor, when it was brought for refuge here within the walls of the Cité, from the Normans ; but when it was taken back in peace to the mainland, an arm was left here in recognition of the hospitality it had received. S. Germain le Vieux was sold and entirely destroyed at the Revolution. The space east of the Rue de la Cité is now occupied by the huge buildings of the Hôtel Dieu, which, from the earliest times, though on a much smaller scale, has been the neighbour of Notre Dame. The ground now occupied by the hospital was covered till the present century by a labyrinth of little streets and curious old buildings. Between the Rue de la Lanterne and Rue de la Juiverie (both now swallowed up in the Rue de la Cité) the Rue des Marmousets ran eastwards to the cloister of Notre Dame,

taking its name from a house described as Domus Marmosetorum, from the little sculptured figures on its front. It had a door decorated with medallion portraits, and an octagonal tower of the XV. c. (destroyed 1838). Another house pointed out in this street inspired the neighbours with terror: It was said to have been inhabited by a pastry-cook, who made an alliance with his next neighbour, a barber. When any one entered the barber's room to be shaved, as soon as he was seated, a trap-door opened beneath his chair, and he disappeared into a cellar communicating with the house of the pastry-cook, who served up his flesh to his customers in little patties, which long enjoyed an extraordinary popularity in Paris. De Breul, who tells this story, states that the house was razed to the ground, and that it was forbidden ever to build on its site, but Jaillot proves that Pierre Balut, counsellor of Parliament, was permitted to build on the spot by letters-patent of François I. in January 1536. A curious round tourelle, with a well at its foot, belonging to the house which was then erected, stood till the middle of the present century. The first street towards the river, on the left of the Rue des Marmousets, was the Rue de Glatigny, named from a house which belonged to Robert and Guillaume de Glatigny in 1241. Title-deeds of 1266 speak of houses *in Glategniaco*. Here was the Val d'Amour, and here, according to Guillot, 'Maignent [demeurent] dames au corps gent, folles de leurs corps.' The priests were forbidden to marry, but, on payment, were permitted to have concubines, till it was forbidden at the Council of Paris in 1212.¹ Behind the Rue de Glatigny, close to the back of S. Denis de la Chartre, was the little church of S. Luc, where the relics of S. Cloud were secured from the English, from 1428 to 1443. Eastward from the Rue de Glatigny ran the Haute and Basse Rue des Ursins, part of which still exists. In the Rue Haute des Ursins (also called de l'Ymage) stood the old Hôtel des Ursins,

¹ See Dulaure, ii. 106.

with encorbelled towers above the river, where Jean Juvénal des Ursins lived (1360-1431), who was counsellor to the Châtelet, advocate to Parliament, provost of the trades, advocate and counsellor of the king, and chancellor of the dauphin. He is represented with his wife and eleven children in a curious picture, formerly in Notre Dame and now in the Louvre, and another portrait in the Louvre represents his son Jean Guillaume, Baron de Traynel, Chancellor of France under Charles VII. and Louis XI. It is said that Racine resided for a time at No. 9, Rue Basse des Ursins, of which a fragment still exists. Close to the end of this street was the interesting church of S. Landry, which, in 1160, was already parochial. It contained a shrine, enriched, in 1418, by Pierre d'Orgemont, with some bones from the shrine of S. Landry at Notre Dame. The Dauvet family restored the church in the XV. c., and it contained the fine tombs of Jehan Dauvet (1471) and Jehan Baudran (1459) his wife, as well as several XVIII. c. monuments to the family of Boucherat, and the epitaph of Pierre de Broussel, surnamed 'patriarche de la Fronde' and 'le père du peuple,' who died in the time of Louis XIV. Here also was the mausoleum of Catherine Duchemin, wife of the famous sculptor François Girardon, bearing a beautiful Pietà inscribed, 'Le sieur Girardon, voulant consacrer à Jésus-Christ tout ce qu'il peut avoir acquis d'intelligence et de lumières dans son art, a fait et donné à l'église de Saint-Landry, cet ouvrage au pied duquel il repose dès premier Septembre MDCCXV.' S. Landry, sold during the Revolution, was occupied as a carpenter's shop till 1829, when it was pulled down. In the Rue S. Landry lived the Councillor Pierre Broussel, famous as a frondeur, and there he was arrested by Comminges, August 26, 1648. A very curious account of his seizure is to be found in the *Mémoires de Brienne*. Behind the church of S. Landry, the Rue d'Enfer ran parallel to the river, having the Hôtel de Clavigny on the left. In its early existence it was called Rue Port

S. Landry, as it led to the only point of embarkation at the east end of the island, the spot where the coffin of Isabeau de Bavière, who had died in the Hôtel S. Paul, was embarked for S. Denis, accompanied by a few servants only, after a service in Notre Dame. On the right of the Rue d'Enfer was the church of S. Aignan, founded (c. 1118) by Archdeacon Etienne de Garlande, formerly Dean of S. Aignan at Orleans. Here the Archdeacon of Notre Dame found S. Bernard despairing at the inefficiency of his preaching in Paris, lamenting through a whole day at the foot of the humble altar, and consoled him with his counsels. The church was sold at the Revolution, but existed, divided into two stories of a warehouse, till late years. Racine lived, c. 1670, in a house on the south side of the Rue d'Enfer.

Returning in imagination to the site of S. Landry, the Rue du Chevet led under the east end of the church, to the Rue S. Pierre aux Bœufs, on the eastern side of which was the church of that name, the especial church of the butchers, mentioned in a bull of Innocent II. (1136) as *Capella Sancti Petri de Bobus*. It was sold at the Revolution, and, after long serving as a wine-cellar, was pulled down in 1837, though its picturesque portal was preserved and applied to the western façade of S. Séverin. It was in this church that the student Hémon de la Fosse, converted to paganism by classical studies, attacked the Host in 1503, and proclaimed the worship of Jupiter, for which he had his tongue branded with hot iron, his hand cut off, and was finally burnt alive. It is said that as an expiatory procession was passing after this execution, two cows, being led to the butcher, knelt before the sacrament, whence the name of the church. Close behind S. Pierre, the little church of S. Marine stood from the XI. c., with a parish of twenty houses, and a curé who was chaplain to the episcopal prisons. Sold at the Revolution, S. Marine was used first as a popular theatre, then for workshops: it

existed till recent times. On the opposite side of the Rue S. Pierre, the Rue Cocatrix ran west, named from the fief of a family which existed here in the XIII. c.

All these sites are now swallowed up. Most of them are covered by the vast modern buildings of the *Hôtel Dieu*, the *Maison Dieu* of the middle ages. This is said to have originated in a hospital founded by S. Landry, and was probably the same which a charter of 829 mentions under the name of S. Christophe. But the first building which bore the name of *Hôtel Dieu*, and which stood on the south side of the Place du Parvis Notre Dame, was begun by Philippe Auguste, who gave the title of Salle S. Denis to its first ward. To this Queen Blanche of Castille added the Salle S. Thomas, and S. Louis continued the work by building the Salle Jaune, with two attendant chapels, along the banks of the river. After being long neglected during the hundred years' war, the *Hôtel Dieu* found a great benefactor in Louis XI., who built the beautiful gothic portals of the two chapels near the Petit Pont, which, with the noble renaissance gable by their sides belonging to the Salle du Légat, were the great feature of the building till the whole was destroyed by fire on December 30, 1772, when many of the sick perished, the rest being received by the archbishop in Notre Dame. In its next form the *Hôtel Dieu* had no interest, except that under the peristyle was a statue of the philanthropist Montyon, who desired that his remains might rest there (1838) in the midst of the poor and sick. It was in this hospital that the poet Gilbert died. The whole of its buildings were pulled down and the present *Hôtel Dieu*, built by Diet, was inaugurated August 11, 1877.

More open and airy, the island has nowhere lost more in picturesqueness than in the opening out of the Parvis Notre Dame to its present dimensions, and lining it on the left with a straight line of buildings of featureless houses. The ancient Parvis (*paradisus*, the earthly paradise—whence

the great church, the figure of the heavenly Jerusalem, was seen in all its glory), the spot where the scaffold was erected upon which the Templars protested their innocence before their execution, had been gradually made narrower and surrounded by lofty houses of varied outline. On its right was a fountain (destroyed 1748), and in front of this a statue of unknown origin¹ (representing a man holding a book), which was called by the people *Le Grand Jeusneur*, and became the recipient of all the satires of the time, as the statue of *Pasquin* at Rome.

'Dans certains ateliers, on envoie encore les apprentis emprunter chez le coutelier *la pierre à aiguïser la langue*, ou acheter chez l'épicier pour deux sous d'huile de coude. Jadis on ne manquait jamais d'envoyer les novices chez M. Legris, *le vendeur de gris*. Le débutant, arrivé sur le parvis, demandait au passant l'adresse du marchand célèbre, et cette farce séculaire faisait toujours rire.'—*E. Drumont*, '*Paris à travers les âges*.'

On the south of the Parvis, where the buildings of the Hôtel Dieu now stand, stood the Hôpital des Enfants Trouvés, having its origin in a house called *La Couche*, which resulted from the preaching of S. Vincent de Paul, for the rescue of children who used previously to be openly sold, in the Rue S. Landry, for a franc apiece, to acrobats or professional beggars. The hospital was rebuilt in 1746-48, with a chapel, celebrated for its ceiling, painted in an imaginary state of ruin, with such power that it seemed to those below as if it must fall and crush them. The second hospital swallowed up the church of S. Geneviève des Ardents, whither legend asserted that the shepherd-patroness was wont to resort for prayer. The dedication of Sancta Genovefa Parva commemorated the cure, as the shrine of S. Geneviève was carried by, of a vast multitude, attacked by the terrible epidemic called *des Ardents*.²

¹ The Abbé Leboeuf considers it to have represented Christ holding the book of the New Testament.

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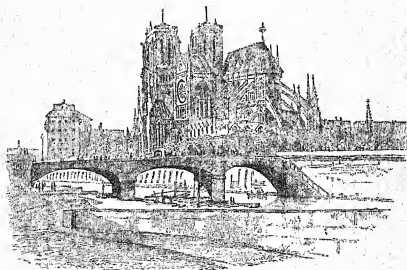
The hospital of the Enfants Trouvés has been recently demolished to expose the indifferent front of the southern division of the Hôtel Dieu. The ugliness and bareness of the hospital, internal and external, does not contrast favourably with similar institutions in many provincial towns, notably Beaune, Tonnerre, and Angers.

On the opposite side of the Place du Parvis Notre Dame is a colossal equestrian *Statue of Charlemagne* by Rochet, on a pedestal designed by Viollet-le-Duc.

The metropolitan cathedral of Notre Dame now faces us in all its gothic magnificence. The remains of an altar of Jupiter, discovered in 1711, indicate that a pagan temple once occupied the site, where c. 375 a church dedicated to S. Stephen was built under Prudentius, eighth bishop of Paris. In 528, through the gratitude of Childebert—'le nouveau Melchisedech'—for his recovery from sickness by S. Germain, another far more rich and beautiful edifice arose by the side of the first church, and was destined to become *ecclesia parisiaca*, the cathedral of Paris. Childebert endowed it with three estates—at Chelles-en-Brie, at La Celle near Montereau, and at La Celle near Fréjus, which last supplied the oil for its sacred ordinances. The new church had not long been finished when La Cité, in which the monks of S. Germain had taken refuge with their treasures, was besieged by the Normans, but it was successfully defended by Bishop Gozlin, who died during the siege. It is believed that the substructions of this church were found during recent excavations in the Parvis Notre Dame, and architectural fragments then discovered are now preserved at the Palais des Thermes.

The first stone of a new and much larger cathedral was laid by Pope Alexander III. in 1163, under Bishop Maurice de Sully: *A fundamentis extruxit ecclesiam cui preerat*, writes his contemporary Robert of Auxerre. On its first altar Heraclius, Patriarch of Jerusalem, celebrated mass. The work advanced rapidly. The choir was finished in 1185,

and a year later Geoffrey Plantagenet, son of Henry II. of England, was buried in front of the high-altar. A few years later Isabelle de Hainaut, wife of Philippe Auguste, was laid in the same place. Early in the XIII. c., under Bishop Pierre de Nemours, the nave, towers, and façade were completed. It was then that the old church of S. Etienne, where Fredegonde had taken refuge with her treasures after the murder of Chilperic (584), was pulled down.



NOTRE DAME.

The south porch was begun, as its inscription tells, by Jehan de Chelles, master mason, February 12, 1257, the north portal about the same time, and the cathedral was finished by the beginning of the reign of S. Louis, whose funeral service was performed here.

In spite of serious injuries from fire, no serious restoration ruined the glory of the cathedral before the XVII. c. But under Louis XIII. and Louis XIV. the XIV. c. stalls, tombs, roodloft, the open clôtüre, and XII. c. windows of

the choir were swept away, and, in 1771, to give a freer passage for processions, the central pillar of the western portal was removed, with the lower sculptures of its tympanum. Every year after this saw some destruction under the name of improvement, till the great Revolution broke out, when the greater part of the statues of the portals and choir chapels were destroyed, and the cathedral became a Temple of Reason, Mlle. Maillard, attended by her priestesses—*figurantes de l'opéra*—being adored as Goddess of Reason *à la place du ci-devant Saint Sacrement!* Since 1845 the urgency of M. de Montalembert has led to much of these injuries being repaired, and to a magnificent restoration of the entire fabric under Viollet-le-Duc, though the whole has since narrowly escaped perishing under the Commune, when all its chairs were piled up in the choir and set on fire, and only the want of air and the dampness of the walls saved the building.

The magnificent west façade consists of three stories. The triple portal is surmounted by *La Galerie des Rois* (de Juda, as being ancestors of Notre Dame)—saved by the intervention of the astronomer Dupuis, when their destruction was ordered by the Municipal Council in 1793. In the second story is a great rose-window flanked by double windows enclosed in wide-spreading gothic arches. The third story is an open gallery of slender arches and columns—*La Galerie de la Vierge*: the statues here are modern.¹ Four buttresses rising to the top of the building divide it into equal parts, and also mark the width of the towers. They have niches with statues representing Religion, Faith, S. Denis, and S. Stephen.

'Il est, à coup sûr, peu de plus belles pages architectoniques que cette façade où, successivement et à la fois, les trois portails creusés en ogive, le cordon brodé et dentelé des 28 niches royales, l'immense

¹ The original statue of Adam from this gallery, now in the Magasin at S. Denis, is a very interesting XIV. c. work, and ought to be in one of the chapels of Notre Dame.

rosace centrale flanquée de ses deux fenêtres latérales, comme le prêtre du diacre et du sous-diacre, la haute et frêle galerie d'arcades à trèfle qui porte une lourde plate-forme sur ses fines colonnettes, enfin les deux noires et massives tours avec leurs auvents d'ardoises,¹ parties harmonieuses d'un tout magnifique superposées en étages gigantesques, se développent à l'œil, en foule et sans trouble, avec leurs innombrables détails de statuaire et de sculpture, ralliés puissamment à la tranquille grandeur de l'ensemble; vaste symphonie en pierre, pour ainsi dire, œuvre colossale d'un homme et d'un peuple, tout ensemble une et complexe comme les iliades et les romanceros dont elle est sœur; produit prodigieux de la cotisation de toutes les forces d'une époque, où, sur chaque pierre, on voit jaillir en cent façons la fantaisie de l'ouvrier disciplinée par le génie de l'artiste: sorte de création humaine, en un mot, puissante et féconde comme la création divine, dont elle semble avoir dérobé le double caractère: variété, éternité.'—*Victor Hugo, 'Notre Dame de Paris.'*

The central portal—*Porte du Jugement*—recently restored from abominable mutilations by Soufflot, bears a statue of Christ by Geoffroy Dechaume on its dividing pillar. At the sides are the Apostles; in the medallions the Virtues and Vices. The tympanum (the lower part modern) and vaulting represent the Last Judgment. It was beneath this portal that most of the royal and other great marriages have taken place. When Elizabeth of France, daughter of Henri II., married Philippe II. of Spain, it is recorded that Eustace de Bellay, Bishop of Paris, met her here, 'et se fit la célébration des épousailles audit portail, selon la coutume de notre mère Sainte Eglise.'

On the left is the *Portail de la Vierge*.

'Cette porte est tout un poème en pierre. Sur le socle du trumeau central est placée la statue de la Vierge tenant l'enfant; sous ses pieds elle foule le dragon à tête de femme dont la queue s'enroule au tronc de l'arbre de la science. Adam et Eve, des deux côtés de l'arbre, sont tentés par le serpent. Sur la face gauche du socle, est sculptée la création d'Eve, et sur celle de droite, l'ange chassant nos premiers parents du paradis. Un dais très-riche, soutenu par deux anges thuriféraires, surmonte la tête de la Vierge et se termine par un

¹ These are now unfortunately removed.

charmant édicule recouvrant l'arche d'alliance. On voudra bien se rappeler que les litanies donnent à la Vierge le titre d'Arche d'alliance. Ainsi, sur ce trumeau, la glorification de la mère du Christ est complète. Elle tient dans ses bras le Rédempteur ; suivant la parole de l'Écriture, elle écrase la tête du serpent, et sa divine fonction est symbolisée par l'arche d'alliance. Sur le linteau de la porte, divisé en deux parties par l'édicule couronnant le dais, sont sculptés, à la droite de la Vierge, trois prophètes assis, la tête couverte d'un voile, tenant un seul phylactère dans une attitude méditative ; à la gauche, trois rois couronnés dans la même pose. Ces six figures sont les plus belles entre toutes celles de cette époque. La présence des prophètes est expliquée par l'annonce de la venue du Messie ; quant au rois, ils assistent à la scène comme ancêtres de la Vierge. Les têtes de ces personnages sont particulièrement remarquables par l'expression d'intelligence méditative qui semble leur donner la vie.

Le second linteau représente l'ensevelissement de la Vierge. Deux anges tiennent le suaire et descendent le corps dans un riche sarcophage. Derrière le cercueil est le Christ bénissant le corps de sa mère ; autour de lui les douze apôtres, dont les physionomies expriment la douleur. Dans le tympan supérieur, la Vierge est assise à la droite de son fils, qui lui pose sur la tête une couronne apportée par un ange. Deux autres anges agenouillés des deux côtés du trône portent des flambeaux. Dans les quatre rangées de claveaux qui entourent ces bas-reliefs, sont sculptés des anges, les patriarches, les rois aïeux de la Vierge et les prophètes. Un cordon couvert de magnifiques ornements termine les voussures. Mais comme pour donner plus d'ampleur à la courbe finale, une large moulure l'encadre en forme de gâble renforcé. Cet encadrement repose sur deux colonnettes.

Huit statues garnissent les ébrasements. Voici comment se disposent ces figures. En commençant par le jambage à la droite de la Vierge, est placé S. Denis portant sa tête et accompagné de deux anges, puis Constantin. Contre l'ébrasement opposé, en face de Constantin, est le pape S. Sylvestre, à la suite S. Geneviève, S. Etienne et S. Jean-Baptiste. Les statues étant posées sur les colonnettes de l'arcature inférieure, les tympan réservés entre les arcs qui surmontent ces colonnettes sont par conséquent sous les pieds des figures. Chacun de ces tympan porte une sculpture qui se rapporte au personnage supérieur. Sous Constantin, deux animaux, un chien et un oiseau, pour signifier le triomphe du christianisme sur le démon : sous S. Denis, le bourreau tenant la hache ; sous les deux anges, un lion et un oiseau monstrueux, symboles des puissances que les anges foulent aux pieds ; sous S. Sylvestre, la ville de Byzance ; sous S. Geneviève, un démon ; sous S. Etienne, un Juif tenant une pierre ; sous S. Jean

Baptiste, le roi Hérode. Dans le fond de l'arcature, sous les petites ogives, sont sculptées en relief très-plat des scènes se rapportant également aux statues supérieures. Ainsi, sous Constantin, on voit un roi agenouillé tenant une banderole, aux pieds d'une femme assise, voilée, couronnée, nimbée, et tenant un sceptre. Cette femme, c'est l'Eglise, à laquelle l'empereur rend hommage. Sous les anges, on voit les combats de ces esprits supérieurs contre les esprits rebelles. Sous S. Denis, son martyr; sous S. Sylvestre, un pape conversant avec un personnage couronné; sous S. Geneviève, une femme bénie par une main sortant d'une nuée, et recevant l'assistance d'un ange: sous S. Etienne, la représentation de son martyr; sous S. Jean Baptiste, le bourreau donnant la tête du Précurseur à la fille d'Hérodiade. A la même hauteur, sur les jambages, sont sculptées la Terre, représentée par une femme tenant des plantes entre ses mains: la Mer, figurée de même par une femme assise sur un poisson et tenant une barque. Les pieds-droits extérieurs de la porte sont couverts de végétaux sculptés avec une rare délicatesse; les arbres et arbustes sont évidemment symboliques; on reconnaît parfaitement un chêne, un hêtre, un poirier, un châtaignier, un églantier.

'Trente sept bas-reliefs, sculptés sur les deux faces de chacun des pieds-droits de la porte, composent un almanach de pierre au-dessus des bas-reliefs de la Mer et de la Terre. Ce sont les figures du zodiaque et les divers travaux et occupations de l'année.

'C'est ainsi que les artistes du commencement du xiii^e siècle savaient composer une porte de cathédrale.'—*Viollet-le-Duc*, vii. 421.

The portal on the right, *de S. Anne* or *de S. Marcel*, is the most ancient of the portals, and is composed, in its upper part, of fragments from that of S. Etienne, executed at the expense of Etienne de Garlande, who died in 1142. Other portions come from the central portal of the façade begun by Bishop Maurice de Sully (ob. 1196), who is himself represented amongst the sculptures, together with Louis VII. On the central pillar is the statue of S. Marcel, ninth bishop of Paris (ob. 436); it is of early XIII. c. The hinges of this door, magnificent specimens of metal work, are also relics of S. Etienne.

The beautiful south façade bears, with its date 1257, the name of the only known architect of Notre Dame—Jean de Chelles. The portal of the north transept

is devoted to the history of the Virgin, and bears a beautiful statue of her, with the mantle fastened under the right arm. The reliefs give the history of the Virgin. The statuettes of angels are very charming.¹ Beneath the third window, belonging to a choir chapel beyond this portal, is the graceful *Porte Rouge*, the Canon's door, a chef-d'œuvre, early XIV. c., which has a representation of the Coronation of the Virgin in its tympanum and scenes from the life of S. Marcel in its vaulting. It takes its name from its doors having been originally painted red. Its statues represent S. Louis and Marguerite de Provence.

'La petite Porte-Rouge atteint presque les limites des délicatesses gothiques du quinzième siècle.'—*Victor Hugo*.

The cathedral spire is a recent 'restoration' by Viollet-le-Duc.

High mass on Sundays is at 9.30 A.M.; Vespers, followed by Benediction, at 2.30 P.M. On Fridays in Lent the great relic, the Crown of Thorns, is exhibited after 2 P.M. in the choir.

On entering the church from the sunlit square the extreme darkness is at first almost oppressive, then infinitely imposing. Victor Hugo calls the building 'a symphony in stone,' and Viollet-le-Duc says that had the pillars a voice they could 'recount the annals of France from Philip Augustus to our own time.' The chief light comes from above, from the windows of the clerestory, which, in the choir, are filled with gorgeous stained glass. The five aisles, with their many pillars, afford most picturesque cross views. In the choir Henry VI. of England (1431), when only ten years old, was crowned King of France. The whole church, now so bare of historic memorials, was formerly paved with sepulchral stones. The monuments included: Philippe, Archdeacon of Paris, son of Louis VI., 1161; Prince Geoffrey of England, 1186; Queen Isabelle of Hainault, 1189; Louis de France, dauphin, son of

Charles VI., 1415; Louise de Savoie, mother of François I. (her heart), 1531; Louis XIII. (his entrails), 1643; Eudes de Sully, Bishop of Paris, 1208; Bishop Etienne II., dit Templier, 1279; Cardinal Aymeric de Magnac, 1384; Bishop Pierre d'Orgemont, 1409; Denis Dumoulin, Patriarch of Antioch, 1447; Archbishop Pierre de Marca, 1662; Archbishop Hardouin de Péréfixe, 1671; Archbishop François de Harlay, 1695; and Renaud de Beaune, Archbishop of Sens, 1616.

‘Cette vaste église, qui l’enveloppait de toutes parts, était elle-même un souverain calinant. Les lignes solennelles de cette architecture, les pensées pieuses et sercines qui se dégageaient, pour ainsi dire, de tous les pores de cette pierre, agissaient sur elle à son insu. L’édifice avait aussi des bruits d’une telle bénédiction et d’une telle majesté qu’ils assoupissaient cette âme malade. Le chant monotone des officiants, les réponses du peuple aux prêtres, quelquefois inarticulées, quelquefois tonnantes, l’harmonieux tressaillement des vitraux, l’orgue éclatant comme cent trompettes, les trois clochers bourdonnant comme des niches de grosses abeilles, tout cet orchestre sur lequel bondissait une gamme gigantesque montant et descendant sans cesse d’une foule à un clocher, assourdisaient sa mémoire, son imagination, sa douleur. Les cloches surtout la berçaient. C’était comme un magnétisme puissant que ces vastes appareils répandaient sur elle à larges flots.’—*Victor Hugo, ‘Notre Dame de Paris.’*

The form of the church is a Latin cross. The central aisle is of great width,¹ and besides the chapels, there are

¹ The length of Notre Dame is 390 feet; width at transepts, 144 feet; height of vaulting, 102 feet; height of west towers, 204 feet; width of west front, 128 feet; length of nave, 225 feet; width of nave, 39 feet.

An engraved copper tablet hung against one of the pillars formerly gave the dimensions of the church—

Si tu veux sçavoir comme est ample,
De Nostre-Dame le grand temple,
Il y a, dans œuvre, pour le seur,
Dix et sept toises de hauteur,
Sur la largeur de vingt-quatre,
Et soixante-cinq sans rebatre,
A de long aux tours haut montées
Trente-quatre sont comptées;
Le tout fondé sur pilotis,
Aussi vrai que je te le dis.

—*De Breul, ‘Antiquités de Paris.’*

double side-aisles, above which run the immense galleries of the triforium, united at the transept walls by very narrow passages. The choir retains some of its wood carving, executed under Louis XIII., from designs of Jean de Goulon. The group called *Le Vœu de Louis XIII.*, consists of a Descent from the Cross by Nicolas Coustou. The kneeling figure of Louis XIII. is by Guillaume Coustou, that of Louis XIV. by Antoine Coysevox. The tapestries hung up on festivals were given by Napoleon I. The dead Christ in gilt copper comes from the chapel of the Louvois in the Capucines of the Place Vendôme. Enclosing the west end of the choir is part of the curious XIV. c. screen, sculptured by Jean Ravy—a remnant of that destroyed under Louis XIV.

‘The earlier series on the north contains a crowded representation of the History of Christ, in an unbroken line from the Annunciation to the Prayer in Gethsemane. These representations are vividly conceived, and the style in which they are executed breathes the spirit of the XIII. c. Perhaps they belong to the end of that period or the beginning of the XIV. c. The reliefs on the south side are different in many points. They continue the History of Christ, and, indeed, the whole was so arranged that the cycle which began at the east passed along the north side to the west end of the choir, and was continued on the lectern, where the Passion, Crucifixion, and Resurrection were depicted in front of the congregation, concluding at the south side in a scene moving from west to east. Of the later scenes, the only ones now in existence are those which extend from the meeting of Christ as the Gardener with Mary Magdalen, to the farewell to the Disciples after the Resurrection. The artist of these later scenes left his name, in an inscription that has now also disappeared, as Jehan Ravy, who for twenty-six years conducted the building of Notre Dame, at the end of which time it was completed under his nephew, Master Jehan le Bouteiller, in 1351. Master Ravy evidently thought that he could improve upon his predecessor’s work on the north side; for while the latter had formed the scenes into one unbroken series, he divided into separate compartments by arcades, so that the later representations, which are still in existence, are separated from each other by small columns.’—*Lübke*.

The chapels have been decorated in fresco, at great

expense, under Viollet-le-Duc, rather to the destruction, most will consider, of the general harmony of the building. We may notice in the choir chapels, beginning on the right (the south)—

Chapelle S. Denis. Statue of Archbishop Affre, by Auguste de Bay. The Archbishop is represented at the moment when, appearing with an olive branch on the barricade of the Faubourg S. Antoine, he was struck by a ball, June 25, 1848.

Chapelle S. Madeleine. Kneeling statue of Archbishop Sibour (murdered in S. Etienne du Mont, January 8, 1857), by Dubois. Grave of the papal nuncio Garibaldi, Archbishop of Myra, 1853.

Chapelle S. Guillaume. Statue of the Virgin and Child, attributed to Bernini. Mausoleum of General Henri-Charles d'Harcourt, 1769, by Pigalle—a singular work of dramatic sculpture.

Chapelle S. Georges. Statue of Archbishop Darboy (murdered by the Communists in the prison of La Roquette, May 27, 1871), by Bonnassieux. Kneeling statue of Archbishop Morlot, 1862, by Lescorné.

La Chapelle de Notre Dame des Sept Douleurs (north of choir) contains a restored fresco (of XIV. c.) of the Virgin and Child throned, with S. Denis on the right, and Bishop Simon Matiffas de Buci, who built the first three chapels on the left of the apse, as was told on his monument, and whose tomb was originally beneath it.

Chapelle S. Marcel. Immense tomb of Cardinal de Belloy, 1808, by Pierre Deseine. Tomb, with reclining figure, of Archbishop de Quélen.

Chapelle S. Louis. Kneeling statue of Archbishop Louis-Antoine de Noailles, 1729, by de Chaume.

Chapelle S. Germain. Tomb of Archbishop Leclerc de Juigné, 1811. A kneeling figure in relief.

Chapelle S. Ferdinand. Slab tomb, with medallion, of Archbishop de Beaumont, 1781.

Chapelle S. Martin. Tomb (restored by Viollet-le-Duc) of Jean Baptiste de Vardes, Comte de Guébriant, Marshal of France, 1643, and his wife Renée du Bec-Crespin, who was sent as ambassadress extraordinary to Poland, and died 1659.

Behind the sanctuary, moved from its rightful place, is the tomb, with an interesting jewelled effigy, of Archbishop Matiffas de Buci, 1304.

Against a pillar at the entrance of the choir on left is a statue of S. Denis, by Nicolas Coustou. Against the corresponding pillar on the right is a XIV. c. statue of the Virgin and Child.

‘Après la bataille de Poitiers, les bourgeois de Paris, pour faire cesser les maux qui affligeaient la France, firent vœu d’offrir tous les ans à Notre Dame un cierge de la longueur de la ville. Le 14 août 1437, le prévôt des marchands et des échevins présentèrent, pour la première fois, cette offrande au chapitre. Quand Paris se fut augmenté et qu’il devint difficile de trouver un cierge de telle dimension, on changea le cierge en une lampe d’argent qui devait rester toujours allumée et que François Morin apporta en grande pompe à Notre Dame en 1605.’—*Paris à travers les âges*.

Among the historic memorials which perished in the Revolution was the equestrian statue of Philippe le Bel, clothed in the armour which he wore at Mons-en-Puelle, which stood by the last pillar on the right of the nave. A gigantic S. Christopher, destroyed by the chapter in 1786, was given, in 1413, by Antoine des Essarts, whose tomb, with his armed statue, stood near it. Tastes have changed, for a famous traveller of the XVII. c. found S. Christopher the only thing worth seeing in the church.

‘I could see no notable matter in the cathedrall church, saving the statue of S. Christopher on the right hand at the coming in of the great gate, which is indeed very exquisitely done, all the rest being but ordinary.’—*Coryat’s ‘Crudities,’* 1611.

The realistic tomb of Canon Jean Etienne Yver (1467) still exists uninjured.¹ The archbishops have been buried, since 1711, in a vault under the choir; if they are cardinals their hats are hung over their coffins.

The *Treasury* of Notre Dame is open from 10 to 4 (50 c.) except on Sundays and holidays. It was despoiled at the Revolution, but a few of the most precious objects

¹ Other monuments belonging to Notre Dame which still exist and might be restored (from the Musée at Versailles) with great advantage to the interest of the church, are those of Jean Jouvenel des Ursins (1431) and his wife, Michelle de Vitry; and of Maréchal Albert de Gondi, Duc de Retz (1600), and his brother Pierre de Gondi, Bishop of Paris (1616).

escaped, and others have since been collected from other churches. It is approached through the east arcade of a little cloister, with stained glass representing the story of S. Geneviève. The greatest treasures of all, the Crown of Thorns given to S. Louis and brought hither from the Sainte Chapelle, and the nail of the True Cross which belonged to the abbey of S. Denis, are only exposed on Fridays in Lent.

The other treasures include the gold XII. c. cross of the Emperor Manuel Comnenus, bequeathed by Anne de Gonzague to S. Germain des Prés in 1683; the relic of the True Cross sent to Galon, Bishop of Paris, in 1109; the cross, in wood and copper, of Bishop Eudes de Sully; the discipline of S. Louis; the crucifix which S. Vincent de Paul held over Louis XIII. when he was dying; the coronation mantle of Napoleon I. and the chasuble which Pius VII. wore at the coronation; chasubles embroidered in XV. c. and XVI. c.; the pastoral cross of Archbishop Affre; the dress worn by Archbishops Affre, Sibour, and Darboy in their last moments, with the marks left by the instruments of their death; the magnificent silver image of the Virgin and Child given by Charles X. (1821). The ostensor given by Napoleon I., and many magnificent church vestments and services of church plate presented by Napoleon I. and Napoleon III. on occasion of marriages, baptisms, &c. On the walls of the treasury are full-length portraits of Archbishops de Quélen and Sibour.

The *Chapter House*, with the throne where the archbishop presides every month at a council, contains a portrait of Archbishop Affre and a picture of his death upon the barricade of the Faubourg S. Antoine. An armoire adorned with paintings of the life of S. Louis, contains a precious reliquary of S. Louis; other reliquaries of XIII. c. and XIV. c.; reliquaries of XV. c., supporting busts of S. Louis and S. Denis; and a massive ostensor given by Napoleon I., who also presented the great paschal candlestick of the church.

The most magnificent scene ever witnessed in Notre Dame was the coronation of Napoleon I. and Josephine, at an expense of eighty-five million francs.

‘Quelle est l’âme qui peut avoir mis un pareil jour en oubli? J’ai vu depuis Notre-Dame, je l’ai vue dans les fêtes somptueuses et solennelles, mais jamais le coup d’œil du couronnement de Napoléon m’a été même rappelé. Cette voûte aux arceaux gothiques, aux vitraux lumineux, qui retentissait du chant sacré des prêtres, appelant les bénédictions du Très-Haut sur la cérémonie qui allait être célébrée, en attendant le vicaire de Jésus-Christ, dont le trône était préparé près de l’autel; tandis que le long de ses vieilles murailles, recouvertes de tapisseries magnifiques, on voyait rangés par ordre tous les corps de l’Etat, les députés de toutes les villes, la France entière, enfin, qui, représentée par ses mandataires, envoyait son vœu attirer la bénédiction du ciel sur celui qu’elle couronnait. Ces milliers de plumes flottantes qui ombrageaient les chapeaux des sénateurs, des conseillers d’Etat, des tribuns, ces cours de judicature avec leur costume riche et sévère à la fois, et ces uniformes brillants d’or, puis ce clergé dans toute sa pompe, tandis que, dans les travées de l’étage supérieur de la nef et du chœur, des femmes jeunes, belles, étincellantes de pierreries et vêtues en même temps avec cette élégance qui n’appartient qu’à nous, formaient une guirlande ravissante au coup d’œil.

‘Le pape arriva le premier. Au moment où il entra dans la basilique, le clergé entonna *Tu es Petrus*, etc.; et ce chant grave et religieux fit une profonde impression sur les assistants. Pie VII. avançait du fond de cette église, avec un air à la fois majestueux et humble. On voyait qu’il était notre souverain, mais que dans son cœur il se reconnaissait l’humble sujet de celui dont le trône était une croix.

‘L’instant qui réunit peut-être le plus de regards sur les marches de l’autel, fut celui où Joséphine reçut de l’empereur la couronne et fut sacrée solennellement impératrice des Français. Lorsqu’il fut temps pour elle de paraître activement dans le grand drame, l’impératrice descendit du trône et s’avança vers l’autel, où l’attendait l’empereur, suivie de ses dames du palais et de tout son service d’honneur, et ayant son manteau porté par la princesse Caroline, la princesse Julie, la princesse Elisa et la princesse Louis. J’ai eu l’honneur d’être présentée à beaucoup de *vraies princesses*, comme on le disait dans le faubourg S. Germain, et je dois dire, en toute vérité de conscience, que jamais je n’en ai vu qui m’imposassent davantage que Joséphine. C’était de l’élégance et de la majesté; aussi, une fois qu’elle avait après elle son manteau de cour, il ne fallait plus chercher la femme du monde peu arrêtée dans

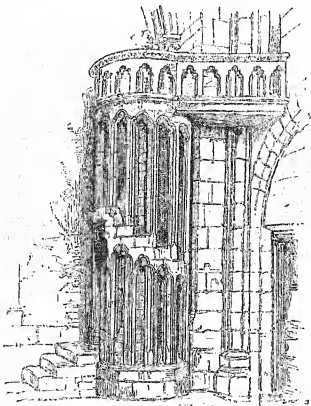
ses vœux, elle était convenable de tous points, et jamais reine ne sut mieux *trôner* sans l'avoir appris.

'Je vis tout ce que je viens de dire dans les yeux de Napoléon. Il jouissait en regardant l'impératrice s'avancer vers lui; et lorsqu'elle s'agenouilla, . . . lorsque les larmes, qu'elle ne pouvait retenir, roulaient sur ses mains jointes qu'elle élevait bien plus vers lui que vers Dieu, dans ce moment où Napoléon, ou plutôt *Bonaparte*, était pour elle sa véritable providence, alors il y eut entre ces deux êtres une de ces minutes fugitives, uniques dans toute une vie, et qui comblent le vide de bien des années. L'empereur mit une grâce parfaite à la moindre des actions qu'il devait faire pour accomplir la cérémonie. Mais ce fut surtout lorsqu'il s'agit de couronner l'impératrice. Cette action devait être accompli par l'empereur, qui, après avoir reçu la petite couronne fermée et surmontée de la croix, qu'il fallait placer sur la tête de Joséphine, devait la poser sur sa propre tête, puis la mettre sur celle de l'impératrice. Il mit à ces deux mouvements une lenteur gracieuse qui était remarquable. Mais lorsqu'il en fut au moment de couronner enfin celle qui était pour lui, selon un préjugé, son *étoile heureuse*, il fut *coquet* pour elle, si je puis dire le mot. Il arrangeait cette petite couronne qui surmontait le diadème, en diamant, la plaçait, la déplaçait, la remettait encore, il semblait qu'il voulait lui promettre que cette couronne lui serait douce et légère!'—*Mémoires de la Duchesse d'Abrantès*.

In later times, the most magnificent ceremonials at Notre Dame have been the marriage of Napoleon III. to the Comtesse Eugénie de Teba, January 29, 1853, and the baptism of the Prince Imperial in 1857.

Those miss a great sight who do not ascend the *Towers* of Notre Dame. The entrance (40 c.) is on the north side of the north tower, left of portal. The staircase is easy. On the first landing is a large chamber, containing the admirable little spiral staircase (giving access to the roofs) of which we give an illustration (p. 52). A gallery, with a glorious view, runs round the final base of the towers and across the west façade. It is worth while to have accomplished the ascent if only to make the acquaintance of the extraordinary population of strange beasts and birds which guard the parapet. Two hundred and ninety-seven steps have to be mounted before reaching the summit of the south tower, 223 feet in height.

‘C’est un magnifique et charmant spectacle que Paris, vu du haut des tours de Notre Dame aux fraîches lueurs d’une aube d’été. On pouvait être, ce jour-là, en juillet. Le ciel était parfaitement serein. Quelques étoiles attardées s’y éteignaient sur divers points, et il y en avait une très-brillante au levant dans le plus clair du ciel. Le soleil était au moment de paraître. Paris commençait à remuer. Une lumière



STAIRCASE AT NOTRE DAME.

très-blanche et très-pure faisait saillir vivement à l’œil tous les plans que ses mille maisons présentent à l’orient. L’ombre géante des clochers allait de toit en toit d’un bout de la grande ville à l’autre. Il y avait déjà des quartiers qui parlaient et qui faisaient du bruit. Ici un coup de cloche, là un coup de marteau, là-bas le cliquetis compliqué d’une charrette en marche. Déjà quelques fumées se dégorgeaient ça et là

sur toute cette surface de toits comme par les fissures d'une immense solfatare. La rivière, qui fronce son eau aux arches de tant de ponts, à la pointe de tant d'îles, était moirée de plis d'argent. Autour de la ville, au dehors des remparts, la vue se perdait dans un grand cercle de vapeurs flaconneuses à travers lesquelles on distinguait confusément la ligne indéfinie des plaines, et le gracieux renflement des coteaux. Toutes sortes de rumeurs flottantes se dispersaient sur cette cité à demi



LES CHIMÈRES DE NOTRE DAME.

réveillée. Vers l'orient le vent du matin chassait à travers le ciel quelques blanches ouates arrachées à la toison de brume des collines.
—Victor Hugo, *'Notre Dame de Paris.'*

Victor Hugo says that it was by seeing the word *ΑΝΑΓΚΗ*, "fatality," inscribed upon one of the church towers that he was led to write his "Notre Dame de Paris."

In the south tower is the great bell, 'le bourdon de Notre Dame,' which has announced all the great French

victories. The famous 'Jacqueline,' given in 1400, was named after Jacqueline de la Grange, wife of its donor, Jean de Montaigu (brother of Bishop Gérard), beheaded at the Halles in 1409; but when recast, in 1686, the bell was called 'Emmanuel Louise Thérèse,' in honour of Louis XIV. and his queen. A smaller bell shown here was brought from Sebastopol, and is of Russian workmanship.

Notre Dame has always been celebrated for its preachers. Many of the finest orations of Bossuet and Bourdaloue were delivered here. Latterly the religious feelings of the middle ages have seemed to be awakened at Notre Dame, when twelve thousand persons have listened at once to the preaching of the Dominican Lacordaire, grand and majestic, but free from all mannerism and affectation, full of sympathy, telling of salvation, not damnation; when M. Loyson, once distinguished and famous as the Carmelite Père Hyacinthe, has drawn an immense audience, though rather appealing to the moral and intellectual than to the religious feelings; or when as many as eight thousand have been led to a general communion by the fiery words of the Jesuit Père de Ravignan.

Nothing remains now of the episcopal palace, sacked February 14, 1831, when, under Monseigneur de Quélen, during the riots excited by a refusal to bury comedians with the rites of the Church, its library of twenty thousand volumes was destroyed, without the slightest interference from the government of Louis Philippe, which remained utterly impassive to the scenes which were going on.

'L'édifice, envahi par une foule innombrable et furieuse, n'était plus qu'une ruine au bout de quelques instants. Tout à la fois on déracinait les grilles et les rampes des escaliers, on sapait les murs, on crevait la toiture, on précipitait par les fenêtres les marbres, les boiseries, les glaces et le mobilier des appartements. Une troupe de barbares faisait la chaîne depuis la bibliothèque du palais jusqu'au parapet du quai; les livres et les manuscrits précieux passait de main en main; chacun les lacérait à son tour, et les derniers les lançait dans la rivière. Tout cela s'accomplissait au milieu de chants sauvages et

de hurlements affreux. Pour comble d'outrage, une troupe avinée, souillée de fange et couverte d'habits sacerdotaux, formait autour de l'enceinte une grotesque et sacrilège procession. C'est ainsi que les archevêques de Paris furent dépouillés de leur antique demeure.'—*De Guilhaemy, 'Itin. arch. de Paris.'*

'Les persécutions et l'assassinat semblent, en nos heures troublées, comme le lot promis d'avance à ceux qui s'asseyent sur le siège menacé par tant de haines. Monseigneur de Quélen voit son palais archiepiscopal mis à sac; Monseigneur Affre est frappé mortellement sur une barricade, victime de son héroïque dévouement; Monseigneur Sibour est poignardé par Verger, et si Monseigneur Marlot s'éteint tranquillement, Monseigneur Darboy tombe sous les balles des fédérés.'—*Edouard Drumont, 'Paris à travers les âges.'*

It was in this *Archevêché* that the National Assembly held its first meeting in Paris, after the removal from Versailles. The *Sacristy* now occupies the site of the palace. The archbishop's garden occupied the site of the hillock known in early times as La Motte aux Papelards, a name not inappropriate during the dissolute life of Archbishop Harlay.¹

Behind the cathedral is the *Place Notre Dame*, with a gothic fountain by Vigoureux (1843), decorated by the sculptor Merlieux. Here, at the end of the garden, shuddering figures are always pressing against the windows of a low one-storied building. It is the *Morgue*, where bodies found in the river or streets are exposed for recognition during three days. The name Morgue comes from the old French word for visage. Formerly at the entrance of all the prisons was a chamber called the Morgue, where, on their arrival, prisoners were detained for some minutes, that their physiognomies might be well studied for after-recognition. The bodies are seen through a glass screen, and are kept constantly watered to impede decomposition. The bodies now retain their clothing, as

¹ An illustrious Bishop of Paris (for one year only) in the XIII. c. was the Pietro Lombardo mentioned by Dante—

'Quel Pietro per che, con la poverella,
Offerse a Santa Chiesa il suo tesoro.'—*Par. x.*

it was believed that the removal of the clothes in which the bodies are found was a reason why mistakes were frequently made and people met alive and well the relations whom they had mourned and buried, after recognising them at the Morgue. More than 300 is the average of bodies annually exposed here. A powerful refrigerating apparatus admits of their being preserved for a long time, which facilitates judicial inquiries. Nothing can be more appalling than the interior of the Morgue, where death is seen in its utmost horror.

‘La populace est avide de cet affreux spectacle ; c’est bien le plus révoltant que l’imagination puisse représenter.’—*Tableau de Paris*, 1782.

‘La Morgue est la chapelle ardente de l’infortune et du crime. . . . Il y a des jours de l’année où la Morgue est beaucoup trop étroite : le lendemain d’une émeute, le lendemain du Mardi-Gras, le lendemain d’une fête nationale.’—*Nodier, Régnier et Champin, ‘Paris historique.’*

‘La Morgue est un spectacle à la portée de toutes les bourses, que se payent gratuitement les passants pauvres ou riches. La porte est ouverte, entre qui veut. Il y a des amateurs qui font un détour pour ne pas manquer une de ces représentations de la mort. Lorsque les dalles sont nues, les gens sortent désappointés, volés, murmurant entre leurs dents. Lorsque les dalles sont bien garnies, lorsqu’il y a un bel étalage de chair humaine, les visiteurs se pressent, se donnent des émotions à bon marché, s’épouvantent, plaisantent, applaudissent ou sifflent, comme au théâtre, et se retirent satisfaits, en déclarant que la Morgue est réussie, ce jour-là.’—*Zola, ‘Thérèse Raquin.’*

Near the Morgue, in January 1898, a large piece of the wall of the Gallo-Roman city was discovered, evidently built with stones (many of them inscribed) from the amphitheatre on the site now occupied by the Rue Morgue.

Nothing remains now of Le Cloître Notre Dame, on the northern side of the church, with its thirty-seven canonical houses and its famous episcopal schools, in which S. Anselm defeated Roscelin and S. Bernard combated Abélard. Here was the earliest public library in France, sold in the last century. The cloister was commemorated in the names of the Rue du Cloître Notre Dame, the Rue

des Chanoinesses, and Rue des Chantres, the last of the ancient streets of the quarter. At the corner of the latter street and the Quai aux Fleurs (formerly Napoléon), looking on the ancient Port S. Landry, Héloïse lived with her uncle, the Canon Fulbert. On a house here (now rebuilt) was inscribed—

‘Abeillard, Héloïse, habitèrent ces lieux,
Des sincères amans modèles précieux. 1118.’

In No. 7 of the destroyed Rue du Cloître, Racine and Boileau both lived for a time, and here the latter died in 1711. The beautiful house of De Thou, the historian, was one of the first to disappear, and nothing remains of the abodes of Marmontel, Ménage, and the Abbé Maury. At No. 4 *Rue Massillon* La Harpe died in 1803.

A fragment of the *Rue des Ursins* (where Racine once lived at No. 7 and Racan at No. 12) still commemorates the famous hôtel of that name. At the entrance of the Rue du Cloître was the church of S. Jean le Rond (destroyed 1748), which served as the Baptistery of the Cathedral. It was on the steps of S. Jean le Rond that the celebrated mathematician D'Alembert was exposed as an infant by his unnatural mother, the chanoinesse Tencin, and was picked up by the poor glazier's wife, who brought him up, and whom he ever after regarded as his true mother, though his own tried to claim him when he became famous.

On the second floor of the last house of the Quai de l'Horloge, Jeanne Marie Philpon, afterwards the famous Mme. Roland, was born, the daughter of a working jeweller and his wife Fanchon Rotisset, who had been waiting-maid to the Marquise de Créquy. She has described how she lived on the 'pleasant quays' as a girl with her grandmother, and was accustomed to 'take the air by the winding course of the river,' with her aunt Angelica, and many of the scenes which she looked upon for the last time as the tumbril drove her to execution over the Pont au Change.

In the Rue Chanoinesse it is said that the epistles of Pliny, afterwards published by Aldus, were found by the monk Joconde.

The *Isle S. Louis*, which belonged to the chapter of Paris, remained uninhabited till the XVII. c. It has still much the character which we find given to it in descriptions of the last century.

‘C’est un quartier qui semble avoir échappé à la grande corruption de la ville ; elle n’y a point encore pénétré. Les bourgeois se surveillent : les mœurs des particuliers y sont connues ; toute fille qui commet une faute, devient l’objet de la censure, et ne se mariera jamais dans le quartier. Rien ne représente mieux une ville en province du troisième ordre, que le quartier de l’Isle. On a fort bien dit—

“L’habitant du Marais est étranger dans l’Isle.”

—*Tableau de Paris*, 1782.

From the entrance of the *Isle S. Louis*, *Notre Dame* looks especially grand—

‘Vue du chevet, colossale et accroupie entre ses arcs-boutants, pareils à des pattes au repos, dominée par la double tête de tours, au-dessus de sa longue échine de monstre.’—*Zola*, ‘*L’Œuvre*.’

The houses, shops, and inhabitants themselves recall the old towns of the provinces. The only church on the island, *S. Louis en l’Isle*, with a perforated stone spire, was finished by Jacques Doucet in 1786, all the sculpture being executed after designs of Philippe de Champaigne. It contains some pictures by *Mignard* and *Lemoine*.

At the end of the long quiet street of *S. Louis en l’Isle*, is (on the left) a garden, shading the front of (No. 2) the *Hôtel Lambert*, magnificently restored by the Czartoriski family. This hôtel was built, in the middle of the XVII. c., by Leveau, for the President Lambert de Thorigny, and all the great artists of the time—Lebrun, Lesueur, François Périer, and the Flemish sculptor Van Obstal—were employed in its decorations. ‘C’est un hôtel bâti par un des plus

grands architectes de France, et peint par Lebrun et Lesueur. C'est une maison faite pour un souverain qui serait philosophe,' wrote Voltaire to Frederic the Great. The *Galerie de Lebrun* retains all the decorations by that great artist; the ceiling represents the Marriage of Hercules and Hebe. Only a few paintings in grisaille remain from the hand of Lesueur, all his larger works having been taken hence to the Louvre. Voltaire was living here with Mme. du Châtelet, his 'Emilie,' when he planned his *Henriade*, having as his chamber the room where Lesueur painted the Apollo and the Muses, now in the Louvre. After Mme. du Châtelet, the financiers Dupin and Delahaye resided here; then, under the empire, M. de Montalivet, with whom Napoleon held here the conference, in 1815, in which his cause was decided to be hopeless. The present owner, Prince Czartoriski, is the son-in-law of the Duc de Nemours.

No. 21 and No. 29 Quai de Bourbon are fine old XVII. c. hôtels. At No. 17 Quai d'Anjou is the handsome *Hôtel Pimodan* or *de Lauzun* of the XVII. c. At the point of the island is the site once occupied by the *Hôtel Bretonvilliers*. On the (southern) Quai de Bethune (No. 24) is the *Hôtel d'Ambrun* or *de Hesselin*, built by Leveau in the XVII. c.

The *Pont de la Tournelle* and the quay of the same name commemorate the *tour* or *tournelle* which joined the Porte S. Bernard, the first gate in the walls of Philippe Auguste. To this tower S. Vincent de Paul persuaded the king to remove the galley-slaves from the dungeons of the Châtelet, and here he visited them from the Collège des Bons Enfants, of which he was rector. A long chain, stretched from hence to a tower on the Isle Notre Dame, could defend, when required, the passage of the river.

It was on the Isle S. Louis that the famous combat took place, in the presence of Charles V. and his Court, between the dog of Montargis and the Chevalier Macaire,

whom the dog had insisted on recognising as the murderer of his master, Aubin de Montdidier, and attacking wherever he met him.

‘Le champ-clos fut marqué dans l’isle, qui n’étoit alors qu’un terrain vague et inhabité. Macaire étoit armé d’un gros bâton; le chien avoit un tonneau percé pour sa retraite et ses relancements. On le lâche; aussitôt il court, tourne autour de son adversaire, évite ses coups, le menace tantôt d’un côté, tantôt d’un autre, le fatigue, et enfin s’élance, le saisit à la gorge, le renverse, et l’oblige de faire l’aveu de son crime, en présence du roi et de toute sa cour.’—*Saint-Foix, ‘Essai hist. sur Paris.’*

CHAPTER VI.

CHIEFLY IN THE FAUBOURG S. MARCEL.

THE Faubourg takes its name from the old collegiate church of S. Marcel, destroyed in the Revolution. This is one of the ordinary busy artisan quarters, and one where tannery especially flourishes. But the population has ceased, in any special degree, to have the characteristics described by Mercier.

'Le peuple est, dans ce faubourg, plus méchant, plus inflammable, plus querelleur, et plus disposé à la mutinerie, que dans les autres quartiers. La police craint de pousser à bout cette populace; on la ménage, parce qu'elle est capable de se porter aux plus grands excès.'—*Tableau de Paris*, 1782.

From the eastern point of the Isle S. Louis the Pont de la Tournelle leads to the south bank of the Seine, where, on the Quai de la Tournelle (right), is the *Hôtel Pimodan* or *Nesmond* of the age of Henri IV. It was built by Mme. de Nesmond, daughter of Mme. de Miramion, who established on the same quay a nunnery, which gave it the name of Quai des Miramionnes.

A little to the left is the vast *Halle aux Vins*, and beyond it is the *Jardin des Plantes* (open daily from 11 to 7 in summer, 11 to 5 in winter), the charming Botanical Garden of Paris, founded by Richelieu at the instigation of Labrosse, physician to Louis XIII.—especially attractive to botanists from its unrivalled collections of wild and herbaceous plants. The peonies, in May and June, are especially magnificent. At the extremity of the gardens, near the Hospice de la

Pitié, is a labyrinth with a belvidere from which a fine view may be obtained. A noble cedar of Lebanon near this was planted in 1735. There are many shady and delightful walks, in some of which Boileau composed the verses¹ which end in the famous lines—

‘ Mon cœur, vous soupirez au nom de l’infidèle,
Avez-vous oublié que vous ne l’aimez plus ? ’

‘ Ces promenades solitaires avaient toujours un grand charme pour Bonaparte ; il avait alors plus d’abandon, de confiance, et se sentait lui-même plus rapproché de la divinité, dont un véritable ami, disait-il, est la fidèle image. ’—*Mémoires de la Duchesse d’Abrantès*.

‘ Scarcely could I refrain from tears of admiration at the sight of this apparently boundless exhibition of the wonders of the creation. The statues and pictures of the Louvre affect me feebly in comparison. ’—*Wordsworth, ‘Letters,’* 1820.

The new buildings, by André, are very handsome, with their monumental façade and long galleries.

The *Natural History Collections*, which occupy the west portion of the gardens, are open from 1 to 4, the gallery of savage beasts being open on Thursdays only, when they are not to be seen outside.

During the siege of Paris in 1870, the elephants and most of the larger animals were sold and eaten up. Two elephants sold to butchers fetched 27,000 francs, two camels 4000 francs ; but it was not only in the beasts of its menagerie that the Jardin contributed to the public sustenance.

‘ Les rats ont, à Paris, certains endroits de prédilection. Un de leurs paradis favoris c’est le Jardin des Plantes, où ils disputent aux animaux rares où aux volatiles la nourriture administrative. Le séjour du Jardin des Plantes leur fut très-funeste à cette époque, car les employés du Muséum en firent des hécatombes et les mangèrent. ’—*D’Hérisson*.

Behind the Jardin des Plantes is the *Hospice de la Pitié*, now annexed to the Hôtel Dieu, originally founded by

¹ Fournier, *Paris démolli*.

Louis XIII., 1612. In the Rue du Puits l'Hermite is the *Prison of S. Pélagie*, notorious from the horrors of the great Revolution, and celebrated as the place where Joséphine de la Pagerie, the future empress, was imprisoned and inscribed her name on the wall of her cell, and where Mme. Roland wrote her Memoirs.

'Je ne me suis jamais endormie à Sainte-Pélagie sans y avoir été réveillée en sursaut. J'ai vécu de pain noir et d'eau troublé pendant six jours, et j'ai manqué de linge pendant plus d'un mois. Mais ce qui m'a fait plus souffrir à Sainte-Pélagie, c'était la nécessité de m'y trouver en contact avec une horrible couverture. . . .'—*Souvenirs de Mme. de Créquy*.

To the east of the Jardin des Plantes the *Boulevard de l'Hôpital* leads to *L'Hospice de la Salpêtrière*, built as an arsenal by Louis XIII., and used as a hospice for female incurables. Before it is a statue of Pinel, the celebrated lunatic doctor. The church—a Greek cross with an altar in the centre under an octagonal dome—dates from 1670.

On the right of the Boulevard de l'Hôpital, where the Boulevard S. Marcel branches off westwards, is the *Marché aux Chevaux*, moved hither from the site of the Hôtel des Tournelles (rebuilt 1877). Here Rosa Bonheur has studied.

(The Boulevard de l'Hôpital leads into the wide and handsome *Boulevard d'Italie*, which forms a pleasant drive, with fine views over the south of Paris. On the *Place d'Italie* the *Mairie of the Thirteenth Arrondissement* was decorated by Gustave Boulanger with a painted frieze in which we see the portraits of a number of modern celebrities—Cabanel, Guillaume, Bouguereau, Dumas fils, Arago, Charles Garnier, &c.)

Following the *Boulevard S. Marcel* for some distance, we find on the right the *Rue Scipion*. Here a house, at the corner of the *Rue Fer-à-Moulin*, has a court decorated with fine terra-cotta medallions. These, and the name attached to the street, are all that remain of the hôtel built by the rich Scipion Sardini under Henri III.

The Boulevard S. Marcel leads to (left) the *Avenue des Gobelins*, on the right of which is the *Manufacture Générale des Gobelins*, open to the public on Wednesdays and Saturdays from 12 to 3. The work existed in France long before the time of Gilles Gobelin, who lived in the middle of the XV. c.; but he acquired a fortune by the manufacture, in the art of which he instructed all the members of his own family, and henceforth his name was connected with it. It was long supposed that the waters of the little stream Bièvre, which flows by the establishment, had peculiar properties for the use of dyeing; but the stream is now so adulterated that Seine water is used instead. The establishment comprises a school, and ateliers for the three branches of the art—the dyeing, the tapestry, and the carpet manufacture called Savonnerie, from the house at Chaillot, to which this part of the industry was at one time removed. Much of the old tapestry preserved here was destroyed by the Communists in 1871. The best remaining pieces are of the time of Louis XIV. with two of Louis XIII., and are taken from the works of eminent French painters—Poussin, Vouet, Lebrun, Mignard, Lefebvre, Rigaud, Coypel, Oudry, Boucher, &c. There are a few pieces of Flemish and Florentine tapestry, chiefly of XVII. c. A piece executed at Bourges in 1501 represents Louis XI. raising the siege of Dôle and Salins.

An average of six inches square is the daily task of a skilled workman: so that the execution of the larger pieces occupies many years.

‘ . . . Les superbes broderies
Que l'on fait pour Sa Majesté,
En certain logis écarté,
Clair, plaisant, et point de tout sombre,
Où des ouvriers, en grand nombre,
Travaillent l'hiver et l'été
Avec grande assiduité. . . .’

—Loret, ‘*Muse historique*,’ 22 Nov. 1665.

' Des Gobelins l'aiguille et la teinture
 Dans ces tapis surpassent la peinture.'

— *Voltaire, 'Mondain.'*

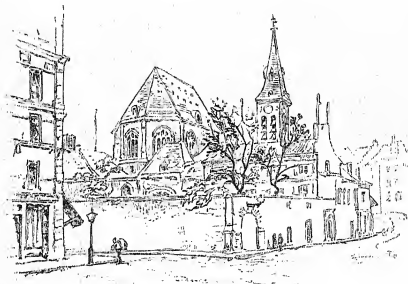
'Many of the tapestry hangings in the old hôtels of France record family pride and sense of high antiquity. On the hangings of a room in the hôtel of the Comte de Croy is represented a scene from the deluge, in which a man pursues Noah, with the words: "Mon ami, sauvez les papiers des Croys." On a tapestry in the château of the present Duc de Levis, the Virgin Mary was represented saying to one of the family who stood bare-headed before her: "Mon cousin, couvrez-vous," who replies: "Ma cousine, c'est pour ma commodité."—*Lady Morgan's 'France.'*

Outside the neighbouring Barrière d'Italie is the suburb of the *Maison Blanche* (named from a destroyed house in the Rue S. Hippolyte, supposed to have belonged to Queen Blanche), where General Bréa was murdered in June 1848. A little church marks the spot. The *Avenue d'Italie* was the scene of the celebrated massacre of the Dominicans of Arceuil under the Commune, 1871.

'On les mena Avenue d'Italie, No. 38, à la geôle disciplinaire du secteur. Le 25 mai on les fit sortir. Le premier qui s'avança fut le père Contrault; il n'avait pas fait trois pas qu'il était frappé d'une balle; il leva les bras vers le ciel, dit: "Est-il possible?" et tomba. Le père Captier se tourna vers ses compagnons, et d'une voix très-douce, mais très-ferme: "Allons, mes enfants! pour le bon Dieu!" Tous à sa suite s'élancèrent en courant à travers la fusillade. Ce ne fut pas une boucherie, ce fut une chasse. Le pauvre gibier humain se hâtait, se cachait derrière les arbres, se glissait le long des maisons; aux fenêtres des femmes applaudissaient; sur les trottoirs, des hommes montraient le poing à ces malheureux; tout le monde riait. Quelques-uns plus alertes, plus favorisés du sort que les autres, purent se précipiter dans les rues latérales et échapper à la fusillade. Cinq dominicains, sept employés de l'école furent abattus presque devant la chapelle Bréa.'—*Maxime du Camp, 'Les Convulsions de Paris.'*

Returning down the Avenue des Gobelins, on the right is the *Church of S. Médard* (the S. Swithin of France), founded before the XII. c., but much altered and enlarged in the XVI. c. and XVII. c. It consists at present of a

gothic nave with aisles of the XVI. c., and a loftier renaissance choir. Olivier Petru and Pierre Nicole, the theological writers, are buried in this church, which was besieged, December 21, 1561, by 2000 Protestants, who wished to avenge themselves on the priests of the church for ringing all their bells to disturb the service in the neighbouring 'temple.' Lebœuf¹ narrates that in the



S. MÉDARD.

XIV. c. or XV. c. a reclusoir or cell was constructed in this church in which a female recluse was shut up for the rest of her days.

. In the fourth chapel, left of the choir—

'A charming little picture by Watteau (?) exhibits S. Geneviève keeping sheep, and reading a volume of the Scriptures which lies open upon her knee.'—*Jameson's 'Sacred Art.'*

¹ *Hist. du dioc. de Paris.*

In the little churchyard adjoining, the *bienheureux* Deacon Paris was buried, at whose grave numbers of enthusiastic Jansenists came to pray in 1727, believing that miracles were wrought there, and excited themselves into such religious frenzy, that as many as 800 persons were seen in convulsions together around the tomb.¹ The convulsions of S. Médard soon presented one of the most extraordinary instances of religious delirium ever known.

‘Semblables aux sibylles de l’antiquité, lorsque le dieu les possédait, les filles éprouvaient de violentes agitations, faisaient des mouvements extraordinaires, des sauts, des tours de force ; on les nommait *les sauteuses*. Les autres, qui hurlaient, poussaient des cris étranges, ou imitaient l’aboïement des chiens, le miaulement des chats, reçurent les qualifications d’*aboyeuses* et de *miaulantes*.

‘Ensuite parurent les prétendues guérisons miraculeuses, les infirmes, les estropiés, les personnes atteintes de maladies de toutes espèces, vinrent solliciter la vertu du bienheureux Paris. Ce fut en septembre 1727 que ce tombeau opéra, dit-on, le premier miracle sur un nommé Lero. Il fut suivi de plusieurs autres.

‘Aux miracles succédèrent les prophéties. Les convulsionnaires, pendant leur crise, laissaient échapper des paroles sans suite, que l’on recueillait avec soin, et dont on a formé un volume imprimé, intitulé *Recueil des prédictions intéressantes faites en 1733*. Ces prétendus prophètes étaient qualifiés de *discernans*.

‘Au mois d’août 1731, les convulsions, sans perdre de ce qu’elles présentaient d’affligeant et de ridicule, prirent un caractère nouveau, un caractère d’atrocité qui ne s’y était pas encore fait remarquer. “*Dieu changea ses voies*,” dit un partisan de ces extravagances, il voulut, pour opérer la guérison des malades, les faire passer par des douleurs très-vives, et des convulsions extraordinaires et très-violentes.

‘Alors commencèrent à être mis en usage ce qu’on appelait, en langage convulsionnaire, les *grands secours*, les *secours meurtriers* ; et la cimetière de S. Médard fut converti en lieu de supplice ; les secouristes devinrent des bourreaux, et aux crises d’une maladie réelle on factice succédèrent les transports de la rage.

‘Les jeunes filles convulsionnaires appelaient les coups, les mauvais traitements, et demandaient des supplices comme un bienfait. Elles voulaient être battues, torturées, martyrisées. Il semblait que l’exaltation du cerveau avait produit une révolution totale dans leur système

¹ *Naturalisme des Convulsions*, ii.

sensitif; la douleur la plus vive avait pour elles les attraits de la volupté.

‘Les secouristes, jeunes gens vigoureux, les frappaient, à grands coups de poings, sur le dos, sur la poitrine, sur les épaules, au gré de leurs patientes. Ces malheureuses invitaient leurs bourreaux à les traiter plus cruellement encore. Les secouristes montaient sur leur corps étendu, soulaient aux pieds leurs cuisses, leur ventre, leur sein, et trépassaient sur elles jusqu’à lassitude.’—*Dulaure, ‘Hist. de Paris sous Louis XV.’*

The government tried in vain to put an end to these scenes by imprisonment and other punishments. Voltaire did more to stop them by his satire.

‘Un grand tombeau, sans ornemens, sans art,
Est élevé non loin de Saint-Médard;
L’esprit divin, pour éclairer la France,
Sous cette tombe enferme sa puissance.
L’aveugle y court, et d’un pas chancelant,
Aux Quinze-Vingts retourne en tâtonnant.
Le boiteux vient, clopinant sur la tombe,
Crie : *Hosanna !* saute, gigotte et tombe.
Le sourde approche, écoute et n’entend rien.
Tout aussitôt de pauvres gens de bien,
D’aise pâmés, vrais témoins du miracle,
Du bon Paris baisent le tabernacle.’—*La Pucelle*, iii.

At length, by an ordinance of January 1732, the graveyard was closed, and the day after a placard appeared on the gates with the epigram—

‘De par le roi, défense à Dieu
De faire miracle en ce lieu.’

The convulsions long continued in other places in Paris, leading to the most horrible orgies.

Now the churchyard of S. Médard is a charming little garden, and, being in a crowded quarter, its many benches are constantly filled. This and many church gardens of Paris are an example of what might have been done in London, every object of interest being preserved, every

inequality of ground made the most of, and thickets of shade planted, instead of the ground being levelled, divided by hideous straight asphalté or gravel walks, and a few miserable shrubs being considered as sufficient.

The name of the *Rue Mouffetard*, which leads north from hence into the quarter of the University, commemorates the Mons Cetardus (Mont Cetard, Mouffetard). In this district considerable remains of a Roman cemetery have been found during different excavations. Here also was the famous oratory of S. Marcel of the XI. c. and crypt of the IX. c., containing the tomb of the saint upon which Gregory of Tours informs us that Bishop Ragnemode in the VI. c. passed a whole day in praying to be cured of ague, fell asleep, and awoke quite well. After the body of S. Marcel had been moved to Notre Dame to preserve it from the Normans, the pilgrims to his grave found that filings from his tombstone, swallowed in a glass of water, were as efficacious as his relics had been. Pierre Lombard, Bishop of Paris, who died 1160, was buried here, where the revolutionists, who broke open his tomb in 1793, saw his body lying intact, and stole the jewels from his pontifical robes.

On the east of the Rue Mouffetard opens the *Rue de l'Epée de Bois*, where the famous and beloved Sœur Rosalie lived as superior of the house of the Sœurs de la Charité, and where she died, February 6, 1856.

‘La sœur Rosalie devint l’intermédiaire d’une réconciliation entre la société et le faubourg Saint-Marceau. Elle dissipait les préventions qui existaient contre lui, et le justifiait en le faisant mieux connaître : aussi, quand il était attaqué devant elle, quand on lui adressait quelque reproche, elle le défendait avec vivacité, et protestait énergiquement contre l’injustice. . . . Sous tous les régimes et jusqu’à son dernier jour, la sœur Rosalie fut, aux yeux du pauvre, le véritable représentant de tout le bien qui se faisait au faubourg Saint-Marceau.’—*De Meim.*

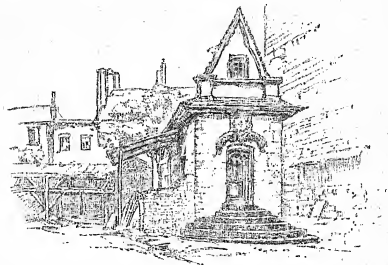
The Rue Claude Bernard (left) and the Rue S. Jacques (left) lead to the grille (left) of the *Val de Grâce*, once a Benedictine abbey, founded by Anne of Austria, who pro-

mised a 'temple au seigneur' if, after twenty-two years of sterile married life, she should give birth to a son. The birth of Louis XIV. was the supposed result. After the suppression of the abbey at the Revolution its buildings were turned into a school of medicine and a military hospital. The rooms of Anne of Austria are preserved—the same rooms which Louis XIII. and Cardinal Richelieu ransacked for evidence of her political intrigues in 1637.

The first stone of the *Church* (not open before 12) was laid for his mother by Louis XIV. in 1645, when he was seven years old. François Mansart was its original architect and began the work, which was continued by Jacques Lemercier and completed by Pierre Lemuet, for it was not finished till 1665. The façade is inscribed 'Jesu nascenti Virginique Matri,' and all the decorations of the interior have reference to the birth of Christ, in allusion to that of Louis XIV. The dome, which has considerable beauty, and is the most important in Paris after the Pantheon and the Invalides, is covered with paintings by *Pierre Mignard* representing Anne of Austria (assisted by S. Louis) offering the church to the Trinity in her gratitude, in the presence of all catholic christendom, portrayed in two hundred figures. The coffered roof is too rich for the height of the building.

The paintings in the Chapel of the S. Sacrement are by *Philippe* and *Jean Baptiste de Champaigne*, the sculptures by Michel Auguier. The high-altar is in (far-away) imitation of that of S. Peter at Rome. Joseph and Mary are represented adoring the Infant, with the inscription 'Qui creavit me requievit in tabernaculo meo.' The heart of Henrietta Maria, Queen of England, widow of Charles I., and daughter of Henri IV. of France, is buried here, and hither the twenty-five hearts of other royal persons buried at S. Denis were carried with great pomp, attended by princes and princesses of the blood. Hither the heart of Anne of Austria herself was brought, soon after she had

carried that of her little grand-daughter Anne-Elisabeth de France, with her own hands, to the Val de Grâce. The hearts of three dauphins—son, grandson, and great-grandson of Louis XIV.—were all brought hither in the melancholy year of 1712. In the court before the church is a statue of the surgeon Larrey (1766–1842), who followed the French armies in the Peninsular war—one of the last works of David d'Angers. Three people were burnt alive in the courtyard for upsetting the Host as it was being carried by.



CHAPEL OF LES CARMES.

Opposite the hospital, the Rue Val de Grâce leads to the *Rue d'Enfer*, on the site of Vauvert, a hunting lodge of the early kings.

'La rue d'Enfer, où l'on ne voit plus ni diables, ni revenants, mais qui porte sur des carrières beaucoup plus dangereuses. Saint Louis la donna aux Chartreux, pour exorciser ces fantômes. Depuis ce temps, on n'y vit plus de spectres ; et lesdites maisons, bien peuplées, rapportent de bel et bon argent.'—*Tableaux de Paris*.

In the Rue Val de Grâce and Rue d'Enfer was the Church of Notre Dame des Carmélites, built upon a crypt in which S. Denis is said to have taken refuge. A priory called Notre Dame des Champs existed here and belonged to the Benedictines; Catherine d'Orléans, Duchesse d'Longueville, bought it for Spanish Carmelites in 1605. The Church was adorned with the utmost magnificence, the vault being painted by Philippe de Champaigne, and contained some of the finest pictures in Paris, and a number of tombs, including those of Cardinal de Bérulle (1517) and of Antoine Varillas (1696). The crypt was of great antiquity and was supposed to belong to a temple of Mercury, of whom there was said to be a statue at the top of the gable of the church, more probably intended for S. Michael.¹ It was in this 'asile mystique,' as Bossuet described it, 'où l'on resserrait de toutes parts pour ne pouvoir plus respirer que du côté du ciel,' that so many of the princesses of the blood royal and other eminent persons were buried in the time of Louis XIV., the Regency, and Louis XV.

Here Louise Françoise de la Baume le Blanc, Mlle. de la Vallière, mistress of Louis XIV. and mother of the Comte de Vermandois and Princesse de Conti, took the veil, June 3, 1675, in her thirty-first year, as Sister Marie de la Miséricorde.

'Elle fit cette action, comme toutes les autres de sa vie, d'une manière noble et tout charmante. Elle étoit d'une beauté qui surprenoit tout le monde.'—*Mme. de Sévigné*.

'Mme. de la Vallière se retira aux Carmélites un jour que le roi partoît pour un voyage. Elle entendit la messe du roi, monta dans son carrosse, alla aux Carmélites; j'allai lui dire adieu le soir chez Madame de Montespan, où elle soupoit; elle prit l'habit pendant que la Cour étoit en voyage, et au bout de l'an elle fit profession. La reine y alla, et j'eus l'honneur de l'y accompagner. Depuis ce temps-là on n'a plus parlé d'elle; elle est une fort bonne religieuse, et passe présentement pour avoir beaucoup d'esprit: la grâce fait plus que la nature, et les effets de l'une lui ont été plus avantageux que ceux de l'autre.

¹ See *Hist. de l'Acad. des Inscrip.*, iii. 300.

Comme j'ai toujours beaucoup aimé les Carmélites, et que j'y ai été souvent, je me mis à y aller encore plus qu'à l'ordinaire.'—*Mémoires de Mlle. de Montpensier.*

'Jan. 1680.—Je fus hier aux grandes Carmélites avec Mademoiselle. Nous entrâmes dans ce saint lieu. Je vis Mme. Stuart belle et contente. Je vis Mlle. d'Epéron, qui me parut horriblement changée. Mais quel ange m'apparut à la fin ! Ce fut à mes yeux tous les charmes que nous avons vus autrefois ; je ne la trouvai, ni bouffie, ni jaune ; elle est moins maigre et plus contente : elle a ses mêmes yeux et ses mêmes regards : l'austérité, la mauvaise nourriture et le peu de sommeil, ne les lui ont ni creusés, ni battus : cet habit si étrange n'ôte rien à la bonne grâce, ni au bon air ; pour la modestie, elle n'est pas plus grande que quand elle donnait au monde une Princesse de Conti ; mais c'est assez pour une carmélite. M. de Conti l'aime et l'honore tendrement ; elle est son directeur. En vérité, cet habit et cette retraite sont une grande dignité pour elle.'—*Mme. de Sévigné.*

Mlle. de la Vallière died here in 1710.

'Sa fortune et sa honte, la modestie, la bonté dont elle en usa, la bonne foi de son cœur sans aucun autre mélange, tout ce qu'elle employa pour empêcher le roi d'éterniser la mémoire de sa faiblesse et de son péché en reconnaissant ni légitimant les enfants qu'il eut d'elle, ce qu'elle souffrit du roi et de Mme. de Montespan, ses deux fuites de la cour, la première aux bénédictines de Saint-Cloud, où le roi alla en personne se la faire rendre, prêt à commander de brûler le couvent, l'autre aux filles de Sainte-Marie-de-Chaillet, où le roi envoya M. de Lauzun, son capitaine des gardes, avec main forte pour enfoncer le couvent, qui la ramena, cet adieu public si touchant à la reine qu'elle avait toujours respectée et ménagée, et ce pardon si humble qu'elle lui demanda prosternée à ses pieds devant toute la cour, en partant pour les carmélites, la pénitence si soutenue tous les jours de sa vie, fort au-dessus des austérités de sa règle, cette suite exacte des emplois de la maison, ce souvenir si continuel de son péché, cet éloignement constant de tout commerce, et de se mêler de quoi que ce fût, ce sont des choses qui pour la plupart ne sont pas de mon temps, non plus que la foi, la force et l'humilité qu'elle fit paraître à la mort du comte de Vermandois, son fils.'—*S. Simon, 1710.*

Here Mme. de Genlis describes 'qu'elle s'était jetée en religion'—really becoming a pensionnaire at the convent. The Carmelite monastery was entirely destroyed at the

Revolution. But the Carmelites are now re-established on part of their former site; though nothing remains of the ancient glories of the church except a marble statue from the tomb of Cardinal de Bérulle, founder of the order in France, by Jacques Sarazin, which was preserved by having been removed by Alexandre Lenoir. In the garden of the Carmelites Mme. de Longueville, old and blasée, met the angelic Mme. Guyon, and could not take her eyes from one of such surpassing sweetness.

In the *Rue Nicole* (at No. 17 *bis*), between the Rue Val de Grâce and the Boulevard de Port Royal, stands, in a courtyard, a picturesque and neglected little XVII. c. chapel (now used as a house), said to be that in which the remains of Sister Louise formerly reposed.

In the Rue d'Enfer also was the convent of the Chartreuse, also called Notre Dame de Vauvert, from the lands bestowed upon it, demolished during the Revolution. Its church contained the tombs of Pierre de Navarre, son of Charles le Mauvais (1412); Jean de la Lune, nephew of the antipope Benedict XIII. (1414); Louis Stuart, seigneur d'Aubigné (1665); and Cardinal Jean de Dormans, Bishop of Beauvais (1374), with a bronze statue. It was for the little cloister of this convent that Lesueur painted the famous pictures of the life of S. Bruno, now in the Louvre. They are now the only relic of a convent which was founded by S. Louis.

Till late years a building existed within the precincts of the Chartreuse, where the famous Calvin found a refuge in 1532.

'Le parlement manda à sa barre le recteur de l'université, Nicolas Cop, soupçonné d'hérésie, et lui ordonna de s'assurer sur l'heure d'un élève en droit qui se cachait à la Chartreuse. Au lieu de faire arrêter le légiste, Cop le prévint et s'évada avec lui. . . . Cet élève, c'était Calvin.'—*Touchard-Lafosse, 'Hist. de Paris.'*

Close by was Port Royal de Paris, formerly the Hôtel

Clagny, purchased and founded by Mme. Arnauld, mother of the famous Mère Angélique, as a succursale of the celebrated abbey of Port Royal des Champs near Chevreuse, of which the original name Porrois was corrupted to Port Royal. The nuns were dispersed and the abbey seized by the Archbishop of Paris in the Jansenist persecution of 1664. M. d'Andilly had six daughters nuns here at the time, and had had six sisters, of whom Agnès and Eugénie were still living. The famous Mère Angélique had removed hither in her last days from Port Royal des Champs, and died in the convent, aged seventy, August 6, 1661. Here, on June 28, 1681, died, at the age of twenty, the once beautiful Duchesse de Fontanges, having dearly paid for the short-lived passion of Louis XIV., soon after giving birth to a boy, who only survived a little while. During the Revolution the buildings of Port Royal de Paris were used as a military prison, called in derision Port Libre. An alabaster urn, which was much venerated in the church of Port Royal as having borne a part in the feast of Cana, still exists, neglected, in a warehouse of one of the museums.¹

The remaining buildings of Port Royal are now occupied by *L'Hôpital de la Maternité*, called La Brouille by the students in the 'Port Royal de Paris.' Its chapel was built by Lepautre, 1646-1648.

At *Les Bals Bullier* (every Thursday, Saturday, and Sunday), in the Carrefour de l'Observatoire, at the spot formerly known as Closerie de Lilas, strangers may look *derrière les coulisses de la société*.

(3 *k.* outside the old Barrière de Fontainebleau is the great *Hospital of Bicêtre*, founded by Richelieu, for old or insane men, on the site of a palace which the Duc de Berry, uncle of Charles VI., built on a spot formerly occupied by a castle which was erected in 1290 by John,

¹ Two famous works of Philippe de Champaigne in the Louvre come from hence—the Last Supper, and the Miraculous Cure of a Nun, the painter's daughter.

Bishop of Winchester—of which name Bicêtre is regarded as a corruption.)

A little south-west of Val de Grâce is the *Observatoire* (supposed to stand on the site of the Château de Vauvert, which S. Louis gave to the Carthusians), built after the ideas of Colbert, and from the designs of the physician Perrault (1667-72).

It was in the *Allée de l'Observatoire*, behind the Luxembourg garden, that Marshal Ney, Prince de la Moscowa, called 'le brave des braves' by Napoleon I., was executed for high treason, November 21, 1815, because, when in the service of Louis XVIII. (who had made him a peer of France), he deserted, with his army, to Napoleon after his escape from Elba. A statue by Rude marks the spot of execution.

'A neuf heures du matin, Ney, revêtu d'un froc bleu, monta dans une voiture de place. Le grand-référendaire accompagna le maréchal jusqu'au fiacre. Le curé de Saint-Sulpice était à ses côtés; deux officiers de gendarmerie sur le devant de la voiture. Le lugubre cortège traversa le jardin du Luxembourg du côté de l'Observatoire. En sortant de la grille, il prit à gauche, et fit halte cinquante pas plus loin, sous les murs de l'avenue. La voiture s'étant arrêtée, le maréchal en descendit lestement, et se tenant à huit pas du mur, il dit à l'officier: "Est-ce ici, Monsieur?" "Oui, M. le maréchal." Alors Ney ôta son chapeau de la main gauche, plaça la droite sur son cœur, et s'adressant aux soldats, il s'écria: "Mes camarades, tirez sur moi." L'officier donne le signal du feu, et Ney tomba sans faire aucun mouvement.'—*Hist. de la Restauration, par un homme d'état.*

'Ce qui frappe surtout dans cette horrible exécution, c'est ce qu'elle a de morne, de peu solennel. La foule n'est pas là, au moment suprême; on l'a trompée: elle est à la plaine de Grenelle; Michel Ney, maréchal de France, prince de la Moscowa, duc d'Elchingen, est fusillé dans un lieu muet, désert, au pied d'un mur, par des soldats qui se cachent, sur l'ordre d'un gouvernement qui a peur de sa propre violence.'—*Louis Blanc, 'Hist. de dix ans.'*

Just outside the Barrière d'Enfer, close to the Observatoire (in the garden of the west octroi building), behind one of the old pavillons 'de fermiers généraux,' is the prin-

cipal entrance to the *Catacombs*,¹ formed out of the ancient stone-quarries which underlie—about 200 acres—a great part of Paris between this and the Jardin des Plantes. The sinking of these galleries in the latter part of the last century made it necessary to consolidate them, and gave rise to the idea of using them as cemeteries, when it became necessary to transport the bones in the Cimetière des Innocents to some other site. The catacombs were solemnly consecrated, April 7, 1786, since which they have become a vast ossuary. Ninety steps lead down from the level of the Barrière d'Enfer. Each set of bones has an inscription saying whence and when it was brought here, with poetical inscriptions from different French authors. The tomb of the poet Gilbert bears, from his last elegy, the words—

‘ Au banquet de la vie, infortuné convive,
J'apparus un jour et je meurs ;
Je meurs ! et sur la tombe où lentement j'arrive,
Nul ne viendra verser des pleurs.’

Several rooms, like chapels, are inscribed ‘Tombeau de la Révolution,’ ‘Tombeau des Victimes,’ &c., and contain the victims of the massacre of September 2 and 3, 1789. At one point is a fountain called ‘Fontaine de la Samaritaine.’ Amongst the coffins brought here was the leaden one of Mme. de Pompadour, buried in the vaults of the Capucines, April 1764 ; but it was destroyed in the Revolution. Any visitor left behind in the catacombs would soon be devoured alive by rats, and accidents which have occurred have led to the prohibition of all visits, except those which take place *en masse*, and for which an order has to be obtained at the Hôtel de Ville.

‘ Tout ce qui a vécu dans Paris dort ici, vagues multitudes et grands hommes, saints canonisés et suppliciés de Montfaucon et de la place de Grève. Dans cette confuse égalité de la mort, les rois mérovingiens

¹ May be visited the first and third Saturdays of every month.

gardent l'éternel silence à côté des massacrés de Septembre '92. Valois, Bourbons, Orléans et Stuarts achèvent de pourrir au hasard, perdus entre les malingreux de la cour des Miracles et les deux mille de la Religion que mit à mort la Saint-Barthélemy.'—*Nadar*.

The Boulevard Montparnasse leads from the Observatoire to the Invalides. A little south of this, outside the Barrière, on the Boulevard de Montrouge, is the *Cimetière Montparnasse (du Sud)*, opened 1824, on the suppression of the Cimetière Vaugirard. Amongst the tombs are those of the famous Jesuit preacher Père de Ravignan, the Père Gratry, Edgar Quinet, and the artist Henri Regnault, killed in the siege of Paris, January 19, 1871, by one of the last shots fired under the walls, and whose funeral was one of the most touching ceremonies of that time.¹ Near the entrance (right), behind the family tomb of Henri Martin the historian, is a space railed in as the burial-place of the Sisters of Charity, amongst whom lies Sœur Rosalie (Rendu), the 'mother of the poor,' who, equally courageous in the dangers of revolutions and of cholera, as wise and clear-sighted as she was simple and self-sacrificing, has probably influenced a greater number of persons for good than any other woman of the present century.

'Le jour des funérailles fut un de ces jours qui ne s'oublient pas, et qui dans la vie d'un peuple rachètent bien des mauvais jours. A onze heures, le convoi sortit de la maison funèbre; le clergé de Saint-Médard, auquel s'était joint un grand nombre d'ecclésiastiques, marchait en tête, précédé de la croix; les jeunes filles de l'école et du patronage rappelaient les œuvres de leur mère. Les sœurs de la Charité entouraient le cercueil, placé dans le corbillard des pauvres, comme l'avait demandé la sœur Rosalie, afin que Saint Vincent de Paul pût la reconnaître jusqu'à la fin pour une de ses filles; l'administration municipale et le bureau de bienfaisance du douzième arrondissement venaient ensuite; puis, derrière eux, se pressait une de ces multitudes que l'on ne peut ni compter, ni décrire, de tout rang, de tout âge, de toute profession; un peuple entier, avec ses grands et ses petits, ses

¹ See Arthur Duparc, *Correspondance de Henri Regnault*.

riches et ses pauvres, ses savants et ses ouvriers, avec ce qu'il y a de plus illustre et de plus obscur, tous mêlés, confondus, exprimant, sous des formes et des paroles diverses, les mêmes regrets, la même admiration ; tous ayant à remercier d'un service ou à louer d'une bonne action celle à qui ils venaient rendre les derniers devoirs. On eût dit que la sainte morte avait donné rendez-vous autour de son cercueil à tous ceux qu'elle avait visités, secourus, conseillés pendant les longues années de sa vie, et qu'elle exerçait encore sur eux l'ascendant de sa présence et de sa parole ; car ces hommes, partis des extrémités les plus opposées de la société, séparés par leur éducation, leurs idées, leurs positions, qui peut-être ne s'étaient rencontrés jusque-là que pour se combattre, étaient réunis en ce jour dans une même pensée, dans un même recueillement.'—*De Melun, 'Vie de la Sœur Rosalie.'*

(From the cemetery the Avenue Monsouris leads—passing (left) near the great *Reservoir de la Vanne*—to the *Parc de Monsouris*, opened 1875-78, a pleasure-ground, divided by the Sceaux railway, containing a pretty little lake. Here, in a reproduction of Bardo, the Moorish palace of the Bey of Tunis, the *Meteorological Observatory* is situated. Near this is the suburb of *Montrouge*.)

Returning to the *Rue S. Jacques*, which runs north from the Observatoire, we find ourselves in the region of convents. In the *Rue des Capucins* was the Convent of the Capucins du Faubourg S. Jacques, the favourite burial-place of the princesses of the house of Condé. Those buried here include—Charlotte de Montmorency (mother of the Grand Condé), 1650 ; Anne de Bavière, Princesse de Condé, grand-daughter of Elisabeth, daughter of James I. of England ; Marie-Anne, Duchesse de Vendôme, 1718 ; Louis Françoise, Duchesse de Bourbon, daughter of Louis XIV. and Mme. de Montespan, 1743 ; the three sisters de Condé—Mlle. de Charolais, 1758, Mlle. de Clermont, 1741, and Mlle. de Sens, 1765 ; Marie Anne de Conti, Duchesse de Bourbon, 1720 ; and Charlotte Godefride de Rohan, Princesse de Condé, 1760. The convent was afterwards turned into the *Hôpital des Vénériens*, the cruelties of which have left a lasting impression at Paris.

‘Ils couchaient jusqu’à huit dans le même lit, ou plutôt ils restaient étendus par terre, depuis huit heures du soir jusqu’à une heure du matin, et faisaient alors lever ceux qui occupaient le lit, pour les remplacer. Vingt ou vingt-cinq lits servaient ordinairement deux cents personnes, dont les deux tiers mouraient. Ce n’est pas tout : les malades devaient être, d’après les arrêtés de l’administration, châtiés et fustigés, avant et après leur traitement. Cet horrible état de choses subsistait au dix-huitième siècle : et une délibération de l’an 1700 renouvelle expressément l’ordre de fustiger ces malades.’—*Dulaure, ‘Hist. de Paris.’*

Side-streets bear the names of the Feuillantines and Ursulines. A house, close to the Val de Grâce, now used as a school (Institution Notre Dame, No. 269), was the convent of the Bénédictins Anglais, founded by Marie de Lorraine, Abbess of Chelles. It was here that the body of James II., who died at S. Germain, remained for many years under a hearse, awaiting sepulture, in order that his bones, like those of Joseph, might accompany his children when they returned to the English throne, and repose at Westminster in accordance with his will. It was only when the hopes of the Stuarts had completely withered that the king was buried under a plain stone inscribed, ‘Ci-gist Jacques II., Roi de la Grande-Bretagne.’ By his side, after her death (in 1712), rested his daughter Louisa, born at S. Germain. Queen Marie Léatrice was buried at Chaillot. The bodies were lost at the Revolution.

The old winding Rue S. Jacques is here very picturesque, with a great variety of roofs and dormer windows. This, one of the oldest of Parisian streets, is full of movement and noise, but the side streets in all this quarter are quietude itself.

‘Silence règne dans les rues serrées entre le dôme du Val de Grâce et le dôme du Panthéon, deux monuments qui changent les conditions de l’atmosphère en y jettant des tons jaunes, en y assombrissant tout par les teintes sévères que projettent leurs coupoles. Là, les pavés sont secs, les ruisseaux n’ont ni boue ni eau, l’herbe croît le long des murs. L’homme le plus insouciant s’y attriste comme tous les passants,

le bruit d'une voiture y devient un événement, les maisons y sont mornes, les murailles y sentent la prison. Un Parisien égaré ne verrait là que des pensions bourgeoises ou des Institutions, de la misère ou de l'ennui, de la vieillesse qui meurt, de la joyeuse jeunesse contrainte à travailler. Nul quartier de Paris n'est plus horrible, ni, disons-le, plus inconnu.—*Balsac, 'Le Père Goriot.'*

On the left of the Rue S. Jacques we pass the *Institution des Sourds-Muets*, occupying the buildings of the ancient Seminary of S. Magloire. A conspicuous feature rising above the courtyard is a magnificent elm, of very great height, supposed to have been planted by Henri IV., and to be the oldest tree in Paris. Massillon is said often to have sat reading at its foot.

Close by is the *Church of S. Jacques du Haut Pas*, built 1630-84, partly at the expense of the Duchesse de Longueville. During the Revolution it became *Le Temple de la Bienfaisance*. The portal was designed by Daniel Gittard. The pulpit comes from the old church of S. Benoît. The Duchesse de Longueville (the faithful friend of the Port-Royalists), who died April 15, 1679, is buried in the second chapel (right), but without a tomb.

'La duchesse de Longueville est morte dans une grande dévotion, mais dans sa jeunesse elle était très coquette et galante. Son mari était gouverneur de Normandie, elle dut l'accompagner dans son gouvernement et elle était fort chagrine de quitter la cour : elle y avait laissé des gens qu'elle aimait plus que son mari, une personne surtout, de sorte que le temps lui dura bien. Beaucoup de gens lui dirent : "D'où vient, madame, que vous vous laissez ennuyer, comme vous faites ? que ne jouez-vous ?" "Je n'aime pas le jeu," répondit-elle. "Si vous vouliez chasser, je trouverais des chiens," disant l'un. "Non, je n'aime pas la chasse." "Voudriez-vous des ouvrages ?" "Non, je ne travaille point." "Voudriez-vous promener ? Il y a de belles promenades ici." "Non, je n'aime pas la promenade." "Qu'aimez-vous donc ?" Elle répondit, "Que voulez-vous que je vous dise ? Je n'aime point le plaisir innocent."—*Correspondance de Madame.*

A tablet in the right choir aisle commemorates Dr. Jean Denys Colhin, 1783, founder of the adjoining hospital.

The gravestone still remains of M. de S. Cyran, who died Oct. 11, 1672, aged 62, the founder of the celebrity of Port Royal, the master of the Arnaulds, Lemaîtres, Nicole, dan Pascal.

On the left is the *Place S. Jacques*, where Fieschi, Pepin, and Morey, conspirators against Louis Philippe, were executed in 1835.

The Rue S. Jacques has always been, as it is still, celebrated for its booksellers' shops and stalls.

'The Via Jacobaea is very full of booke-sellers that have faire shoppes most plentifully furnished with bookes.'—*Coryat's 'Crudities'*, 1611.

Now we reach the handsome open space in front of the Pantheon, and all around us are buildings famous in the *Pays Latin*, which we must leave for another chapter.

CHAPTER VII.

THE UNIVERSITY—LE QUARTIER LATIN.

THE University—which probably originated in a guild formed by a band of teachers for mutual protection—has given its name to the district in which most of its teachers and scholars resided, a district now outwardly blended with the surrounding streets and houses, but which was once defined as including all the space within the wall of Philippe Auguste on the left bank of the Seine. This wall began at the Pont de la Tournelle on the east, skirted the Rues des Fossés S. Bernard and des Fossés S. Victor, embraced the Abbey of S. Geneviève (then the Jacobin convent), descended from the Porte S. Michel to the Porte de Buci,¹ and ended, on the west, at the Tour de Nesle. The name of *Pays Latin* was first given to the district by Rabelais.

‘The University of Paris had its inviolable privileges, its own endowments, government, laws, magistrates, jurisdiction; it was a state within a state, a city within a city, a church within a church. It refused to admit within its walls the sergeants of the Mayor of Paris, the apparitors of the Bishop of Paris; it opened its gates sullenly and reluctantly to the king’s officers.’—*Milman, ‘Hist. of Latin Christ.,’* Bk. xi.

The Boulevard S. Michel² and the Boulevard S. Germain, the Rue des Ecoles and the Rue Monge have put Old Paris to flight, by cutting into this thickly-

¹ From Simon de Buci, the first to bear the title of Premier Président, killed in 1369.

² On the Boulevard S. Michel, beyond the Luxembourg, is the *Ecole Supérieure des Mines*, with an admirable Mineralogical and Geological Museum, open to the public from 11 to 3 on Tuesdays, Thursdays, and Saturdays.

packed quarter, with wide streets and featureless houses, destroying endless historic landmarks in their course. The greater part of its interesting buildings, however, had already disappeared, either during the Revolution, or in the great clearance made on the building of the Pantheon. Little that is mediæval remains, and not one of the forty colleges of the time of François I. is in existence. Yet a walk through this quarter of the 'Civitas philosophorum' will still recall many historic associations from the very names which are met on the way, whilst here and there a precious relic of the past will still be found in its place.

A minute examination of the Quartier Latin will be interesting to antiquarians, but cursory visitors will only care to see S. Etienne du Mont, the Pantheon, possibly the Sorbonne, and certainly the Hôtel de Cluny. In order to visit all the historic points, we must not only frequently retrace our steps, but penetrate many of the narrowest streets and alleys in this part of the town.

'N'allez pas prendre en haine tout un quartier de Paris et retrancher la moitié de la ville de votre communion. Ces jeunes gens sont moins gracieux, moins élégants sans doute que leurs voisins de l'autre côté de l'eau, et ce n'est point dans le parterre de l'Odéon que le goût et la mode iront chercher leurs favoris ; mais c'est parmi eux que se recrutent toutes les célébrités de l'époque : la justice, le barreau, les sciences, les arts leur appartiennent ; leurs jours, quelquefois leurs nuits, sont consacrés au travail, et c'est ainsi que se préparent dans le silence des publicistes, des poètes, des orateurs. Faut-il les condamner parce qu'ils ont préféré le fond à la forme, le travail à l'oisiveté, la science au plaisir ? Il ne faut condamner personne, il faut seulement répéter aux auteurs qu'il y a deux jeunesses en France : l'une jouit de la vie et l'autre l'emploie : l'une attend son avenir et l'autre l'escompte. La première est la plus sage sans doute, mais elle salue bien mal !'—
Victor Hugo, 'Esquisses Parisiennes.'

Crossing the island by the Rue de la Cité, we reach the *Petit Pont*, formerly, like many of the bridges, covered

with old houses, which were only abolished here by Act of Parliament in 1718. In one of these houses on this bridge lived Perinet le Clerc, who opened the gates of Paris to the Duc de Bourgogne in 1418. On the south bank of the Seine the bridge was defended by the Petit Châtelet (Castellatum), which guarded the approach to La Cité, on the site now called *Place du Petit Pont*. It was a massive quadrangular castle, having round towers on the side towards the river, and a gothic gate in the centre, with a vaulted passage for carriages running under the middle of the building. The Provosts of Paris had their official residence here, but the rest of the castle was used as a prison, in which, after the capture of Paris by the Burgundians (1418), all the prisoners were massacred, including the Bishops of Bayeux, Evreux, Coutances, and Senlis. Here also was the Président Brisson murdered, Nov. 16, 1591. By old custom, the clergy of Notre Dame walked hither annually in procession on the *Dimanche des Rameaux*, and delivered one prisoner. The interesting old buildings of the Petit Châtelet were pulled down in 1782. It was on its site, at the entrance of the Rue S. Jacques, that the great barricade of 1848 was raised.

The first turn (left) from the Rue du Petit Pont is the *Rue de la Bûcherie*, on the right of which, in a courtyard, is the dilapidated but picturesque and interesting *Church of S. Julien le Pauvre*.¹ It long served as a chapel to the Hôtel Dieu, and once belonged to a priory attached to the abbey of Longchamps, in which, in the XIII. c. and XIV. c., the general assemblies of the University were held. The church was built towards the end of the XII. c. on the site of a basilica of the III. c. Its portal and tower

¹ The S. Julien to whom this church is dedicated was a poor man who, in penitence, devoted himself, with his wife, to ferrying passengers, day and night, over an otherwise impassable river. One day a poor leper thus received their charity, and, on reaching the shore, revealed himself as Christ himself, and promised them a heavenly reward. The story is told in a relief over a door in No. 42 Rue Galande.

were demolished in 1675. The interior, still picturesque, and much frequented by artists, consists of a nave of four bays, with side aisles, ending in three apses.

‘Les deux travées du chœur, l’abside médiane et les deux absidioles latérales n’ont rien perdu de leur ajustement primitif. Elles conservent leurs élégantes colonnes, les unes monostyles, les autres groupées en faisceaux, leurs chapiteaux à feuillage, leurs voûtes portées sur les nervures toriques, leurs clefs historiées. Des colonnettes et des moulures décorent les fenêtres. L’aspect de cette partie de l’église est d’un noble caractère.’—*Guilhermy, ‘Itin. archéologique de Paris.’*

S. Julien is entered from the Rue S. Julien le Pauvre by a court with an old well, commemorating the miraculous well of S. Julien. It contains—a Calvary of XIV. c. let into the altar, a bas-relief of the same date representing one Oudard and his wife, founders of the chapel of the Hôtel Dieu, destroyed in the XVI. c.; the XV. c. sepulchral bas-relief of Henri Rousseau, advocate of Parliament; a XVI. c. statue of S. Landry; and a pretended statue of Charlemagne, a coarse work in terra-cotta. Here also, ‘comme à sa place légitime,’ rests the charitable Auger de Montyon, 1820, ‘the friend of the poor’: his monument was brought from the old Hôtel Dieu. His life was one of humble self-sacrifice, and he refused the office of Keeper of the Seals from Louis XVI., lest he should be led away from the simple thorny path he had chosen. Gregory of Tours tells us that when he came to Paris in the VI. c. he inhabited the hospice for pilgrims at S. Julien le Pauvre.

In the *Rue de la Bûcherie* were early schools of medicine. Over one of its houses the arms of the Faculty may still be seen with the motto ‘Urbi et orbi salus.’

The *Rue du Fouarre* (down which there is a beautiful glimpse of Notre Dame) runs (left) from the Rue de la Bûcherie to the *Rue Galande*. This street contained the famous school, held in the straw market, where both his

earliest biographers, Boccaccio and Villani, affirm that Dante attended the lectures of Siger de Brabant.

'Essa è la luce eterna di Sigieri,
Che leggendo nel vico degli Strami
Sillogezzò invidiosi veri.'—*Par.* x. 156.

The pupils bought bundles of straw and sat on them during the lectures.¹ The greater part of the street was destroyed in 1899, with the restaurant of the Château Rouge, which contained a curious contemporary picture of the guillotine of the great Revolution.

The narrow Rue des Anglais leads (right) from the Rue Galande to (right) the *Rue Domat*, where (at No. 20) some buildings remain from the ancient Breton *Collège de Cornouailles*,² founded in the XIV. c. Near this, at the angle of the Rue S. Jacques, was the Chapelle S. Yves, destroyed in 1793.

The *Place Maubert*, occupying the site of the great Church of the Carmelites, an open space at the end of the Rue Galande, below the modern Boulevard S. Germain, probably received its name from Mgr. Aubert, abbot of S. Germain des Prés, to which this site belonged, who must first have authorised its being built upon.

'C'est le centre de toute la galanterie bourgeoise du quartier, et elle est assez fréquentée, à cause que la licence du canser y est assez grande. C'est là que sur le midy arrive une caravane de demoiselles, à fleur de corde, dont les mères, il y a dix ans, portoient le chaperon, vraie marque et caractère de bourgeoisie, mais qu'elles ont tellement rogné petit à petit qu'il s'est évanoui tout à fait. Il n'est pas besoin de dire qu'il y venoit aussi des muguets et des galans, car la conséquence en est assez naturelle. Chacune avoit sa suite plus ou moins nombreuse, selon que sa beauté ou son bonheur les y attiroit.'—*'Le roman bourgeois.'*

A statue by Guilbert has been erected here to Etienne

¹ At that time the people sat upon straw in the churches, in which there were no chairs then.

² The names of colleges are only given in italics when something of their buildings remains.

Dolet, printer and philosopher, burnt on the Place Maubert for heresy in 1546.

In the *Rue du Haute Pavé*, which connects the Place Maubert with the river, stood the little Collège de Chanac, founded by Guillaume de Chanac, Bishop of Paris, who died 1348. It was connected with the Collège S. Michel, in the next street (turning left) on the left of the Boulevard S. Germain, the *Rue de Bièvre*, where, at No. 12, one may still see a canopied statue of S. Michael trampling upon the devil, in strong relief. A very poor student here in the XVIII. c. was the man who, without faith or morals, rose by his intrigues under the Régent d'Orléans to be Archbishop of Cambrai, Cardinal, and Prime Minister—the Abbé Dubois.

Returning to the Boulevard S. Germain, we find on the right the apse of the *Church of S. Nicolas du Chardonnet*, founded 1230, but in its present state a very handsome specimen of the end of the XVII. c., when it was rebuilt, except the tower, by Lebrun the artist, who is buried in the fourth chapel on the left of the choir, with a bust by Coysevox. Close by is the striking and terrible monument of his mother, by Callignon and Tuby, which recalls the tomb of Mrs. Nightingale at Westminster. Mme. Lebrun is represented rising from the grave at the voice of the archangel, with an expression of awe, yet hope, most powerfully given.

In the second chapel on the right of the choir is the tomb by Girardon, with a bust (and portrait over it) of Jérôme Bignon (1656), saved during the Revolution by being transferred to the Musée des Monuments Français. The poet Santeuil, who died at Dijon in 1697, now lies in this church, after having four times changed his resting-place: his death was due to a practical joke of Louis III, Duc de Bourbon-Condé.

‘Un soir que M. le duc soupait chez lui, il se divertit à pousser Santeuil de vin de Champagne; et de gaieté en gaieté, il trouva plaisant

de verser sa tabatière pleine de tabac d'Espagne dans un grand verre de vin, et de faire boire à Santeuil pour voir ce qui en arriverait. Il ne fut pas longtemps à en être éclairé. Les vomissements et la fièvre le prirent, et en deux fois vingt-quatre heures, le malheureux mourut dans les douleurs de damné, mais dans les sentiments d'une grande pénitence, avec lesquels il reçut les sacrements et édifica autant qu'il fut regretté d'une compagnie peu portée à l'édification, mais qui detesta une si cruelle expérience.²—*S. Simon*



S. NICOLAS DU CHARDONNET.

In the almost destroyed *Rue des Bernardins*, opposite the west end of the church, was the Hôtel de Torpane, built in 1566 by Jacques Lefevre, abbot of the Chaise Dieu, and councillor of Charles IX. From him it passed

to the family of Bignon, illustrious in politics and literature, whose last representative, a priest, sold it to M. de Torpane, Chancellor of Dombes. In his family it remained till the Revolution. It was pulled down in 1830, and its sculptures are now in the second court of the Beaux Arts.

A *Statue of Voltaire* by Houdon, 1781, was erected in the square near the entrance of the Rue Monge in 1872. In the Rue Monge, facing the Rue de Navarre, an arena of the ancient Lutetia was exposed in 1890, and an ornamental square (Square Monge) formed around it. Here is a bronze statue of François Villon by Etcheto. Statues of Jean Audry and P. de Viole are placed against the terrace wall.

On the left, in the *Rue de Poissy*, a range of gothic arches, shaded by trees and built into the walls of the Caserne des Pompiers, is a remnant of the *Couvent des Bernardins* or *du Chardonnet*, founded in 1245 by Abbot Etienne de Lexington. Its monks rapidly became celebrated for their lectures on theology, and Pope Benedict XII., who had attended them in his youth, began to build a new church for the convent in 1338. This church was pulled down at the Revolution, and a bust from one of its tombs (that of Guillaume de Vair, Bishop of Lisieux, Keeper of the Seals under Louis XIII.) is now at Versailles. The Refectory became a warehouse, and the Dormitory, for some time, held the archives of the Préfecture de la Seine.

A little farther on the east, the Rue des Ecoles is crossed by the *Rue du Cardinal Lemoine*, which is so modernised as to have nothing but its name to recall the *Collège du Cardinal Lemoine*, once one of the greatest colleges of the University. It was founded in the middle of the XIII. c. by Cardinal Jean Lemoine and his brother André, Bishop of Noyon. The brothers were buried, side by side, in the chapel, where a very curious service, called *la solen-*

nité du cardinal, was always celebrated on January 13, one of the scholars being dressed up as a cardinal, to represent Lemoine. The college was sold at the Revolution. A massive building belonging to it long existed at the end of ground belonging to No. 22 Rue du Cardinal Lemoine, and has only recently perished. This street now crosses the site of the Collège des Bons Enfants, which stood at the top of the Rue des Fossés S. Bernard. It was founded before 1248, at which date a bull of Innocent IV. authorised its students to build a chapel. Its Principal from 1624 to 1634 was M. Vincent, afterwards known as S. Vincent de Paul, who founded here his Congrégation des Prêtres de la Mission. After S. Vincent had moved to S. Lazare, the Séminaire de S. Firmin was established here by the Archbishop of Paris. At the Revolution this was the terrible prison in which ninety-two priests were confined. In the massacres of September 1 and 2, 1792, fifteen were saved, but seventy-seven were thrown from the windows, stabbed, or had their throats cut. The buildings were sold, and have now entirely perished. It was in the Rue des Bons Enfants that the Constable Bernard d'Armagnac had his hôtel, whence, when Perinet le Clerc introduced the Burgundians into Paris, May 29, 1418, he fled for refuge to the house of a neighbouring mason, who betrayed him.

The Collège des Bons Enfants joined the walls of Philippe Auguste, the moat of which is still commemorated in the name of the *Rue des Fossés S. Bernard*, which extended north as far as the Porte S. Bernard near the Seine, transformed into a triumphal arch in honour of Louis XIV., and since destroyed. Its continuation, the *Rue des Fossés S. Victor*,¹ in great measure swallowed up by the upper part of the Rue du Cardinal Lemoine, united with it in marking the direction of the walls to the south, and commemorated the famous abbey of S. Victor, founded c. 1113, on the site of a hermit's cell, by Guillaume de Champeaux, who was driven to take

¹ Part of the Rue des Fossés S. Victor remains below the Rue Monge.

monastic vows by his disgust at his lectures being abandoned for those of his rival—the famous Abélard. Members of this community were the famous writers and theologians, Hugues and Richard de S. Victor, and Adam de S. Victor, celebrated for his hymns. The epitaph of the latter, engraved on copper, and preserved in the Bibliothèque Mazarine, is probably the only relic remaining of the abbey, which was totally destroyed in the Revolution. It was at one time the favourite burial-place of the Bishops of Paris,¹ and was also the place where the provost and other officers of the city met a newly appointed bishop on his entry into the capital, which he always made upon a white horse. In its glorious church the whole history of stained glass from the XII. c. to the XVI. c. might be satisfactorily studied.

In the *Rue d'Arras*, which opens from the Rue Monge opposite the site of the Collège du Cardinal Lemoine, was the little XIII. c. Collège d'Arras, destroyed at the Revolution.

Returning to the Place Maubert, we find on the south side of the Boulevard S. Germain the small fragment left of the *Rue S. Jean de Beauvais*, in which the learned Charron fell down dead,² and which contained the house of the celebrated printer, Robert Estienne. Here the second of the illustrious race, his son Henri, was born, and here Queen Jeanne d'Albret of Navarre was received in May 1566. In 1650 their house, with its sign, an olive branch, sculptured over the door, was still standing.³ The street takes its name from a college founded by Cardinal Jean de

¹ The only monuments saved from this church are the marble statue of Guillaume de Chanac, twenty-seventh Bishop of Paris, and Patriarch of Alexandria (1348), which lay upon his tomb in the chapel of the Infirmary, and is now in the Musée at Versailles; the epitaph of Adam de S. Victor (1192), now in the Bibliothèque Mazarine; and the epitaph of Santeuil, removed (with his remains) to S. Nicolas du Chardonnet.

² 'Le 16 de ce mois, sur les onze heures du matin, tomba mort en la rue S. Jean de Beauvais, M. Charron, homme d'église et docte, comme ses écrits en font foi. A l'instant qu'il se sentit mal, il se jeta à genoux, dans la rue, pour prier Dieu; mais il ne fut sitôt genouillé, que, se tournant de l'autre côté, il rendit l'âme à son créateur.'—*Journal de l'Etoile*, November 1603.

³ In England the family is still known under the name of Stephens.

Dormans, Bishop of Beauvais and Chancellor of France, 1365-72. Here S. François Xavier was a teacher, and here the famous Ramus was killed during the Massacre of S. Bartholomew, whilst he was working in his study.

‘La rue S. Jean de Beauvais n’est pas une belle rue, et elle a le tort d’avoir eu l’école de subtilités vaines qu’on appelait le Droit canonique. Et elle pourtant une grande gloire : elle eût au clos Bruneau le vénérable enseigne des Estienne, les premiers imprimeurs du monde, dynastie mémorable, qui, un siècle durant, par Henri I., par le grand Robert, par Charles et Henri II. illumina le monde.’—*Michelet*.

After the expulsion of the Jesuits, the masters and scholars of the Collège de Beauvais were transported to the buildings of the Collège Louis le Grand, from which the Jesuits had been driven out, and their own buildings were given to the occupants of the Collège de Lisieux, which was about to be destroyed to make the Place S. Geneviève. In the Revolution the former Collège de Beauvais became the meeting-place of a section of the Panthéon français. At the Restoration it was used as a military hospital and barrack. In 1861 it was purchased by the Dominicans. They have restored its graceful XIV. c. chapel, the foundation stone of which was laid by Charles V. It has a graceful barrel vaulting of timber. On a marble altar-tomb before the high-altar lay the bronze effigies of Milus de Dormans, Bishop of Beauvais, nephew of the founder (1387), and of Guillaume de Dormans, Archbishop of Sens (1405). At the sides were six life-size statues representing three males and three females of the house of Dormans, with gothic inscriptions in Latin and French. Of these the statues of Jean de Dormans, Chancellor of Beauvais (1380), and his brother Renaud, Archdeacon of Châlons sur Marne (1380), are now in the Musée at Versailles. One of the ladies has had a more remarkable fate, in being used to represent Héloïse in the tomb which was composed of ancient fragments for the Père Lachaise.

The Collège de Beauvais joined the Collège de Presles, established in 1313 by Raoul de Presles for the benefit of natives of Soissons. Higher up the street stood the ancient Ecole de Droit, where the Duchesse de Bourbon, mother of the unfortunate Duc d'Enghien and aunt of King Louis Philippe, died, January 10, 1822.

'La duchesse de Bourbon, frappée d'apoplexie dans l'église S. Geneviève, fut transportée à l'Ecole de Droit, où elle mourut chez M. Grapp, professeur à la dite école.'—*Dussieux*, '*Généalogie des Bourbons*.'

The Ecole de Droit stood opposite the Commanderie de S. Jean de Latran, where the Frères Hospitaliers de S. Jean de Jérusalem had their hôtel. In their church was placed, under Louis XIV., the cenotaph of Jacques de Souvré, Grand Prieur de France, by François Auguier, which is now in the Louvre. The church, partly destroyed at the Revolution, became a communal school; its tower—'la tour des pèlerins'—was used as an anatomical theatre by the famous Bichat. Though strikingly simple and beautiful from an architectural point of view, and though an undoubted work of the time of Philippe Auguste, the town of Paris, to its eternal disgrace, permitted the destruction of the Tour des Pèlerins in 1854.

Crossing the Rue des Ecoles by the *Rue des Carmes*, we find, in the court of No. 15, the old chapel, like an Oxford college chapel, belonging to the Irish Seminary in the Rue des Postes, which was attached to the *Collège des Lombards*, founded in 1333 by André Ghini, Bishop of Arras, for the benefit of Italian merchants. Under Louis XII. its Principal was the famous Greek scholar, Jérôme Alexandre, afterwards cardinal. In the reign of François I. its printing-office was celebrated. Under Louis XIV., as few Italians came to Paris, the college declined, and was ceded to Irish priests employed in education. Most of the buildings were destroyed at the Revolution.

At the corner of the *Rue S. Hilaire* stood the church of S. Hilaire, pulled down in the last century, and opposite it was the Collège de la Merci, founded in the XVI. c. for brothers of Notre Dame de la Rédemption des Captifs.

The *Marché des Carmes* marks the site of the Carmelite convent, which was founded by Jeanne d'Evreux, wife of Philippe le Bel, for monks brought from Mount Carmel by S. Louis. The convent was moved hither from the Marais, where the Carmelites are commemorated in the *Rue des Barrés*. The cloister had a beautiful gothic open-air pulpit.

Hence we may ascend the *Rue de la Montagne*. On the left was the XIII. c. Collège de la Marche.

Farther on the left the vast buildings of the *Ecole Polytechnique* swallow up the sites of the ancient colleges of Navarre, Boncourt, and Tournai, the first of which was founded by Jeanne de Navarre, wife of Philippe le Bel, the second (in 1355), by eight scholars of the diocese of Théroutanne. Cardinal Fleury was grand-master of the Collège de Navarre, which numbers the great Bossuet amongst its pupils, also André and Marie Joseph Chénier. On the right, the *Rue Laplace*, formerly *Rue des Amandiers*, contained the entrance to the *Collège des Grassins*, one of the ten great colleges before the Revolution. It was founded at the end of the XVI. c. by Pierre Grassin d'Ablon, Councillor of Parliament, for poor men of Sens. Its buildings were sold at the Revolution, but part of the apse of the chapel, with gothic windows, is said still to remain at the back of the houses.

In the upper part of the *Rue des Amandiers*, close to S. Etienne du Mont, stood the Collège de Huban, founded (in 1339) by Jean de Huban, Président des Enquêtes, for six scholars from Huban in Nivernais. This college was sometimes called Ave Maria, from the inscription under an image over the gate. Its chapel contained monuments to the founder and Egasse du Boulay, historian of the University of Paris. The buildings were sold at the Revolution.

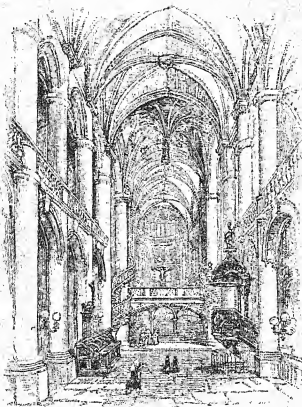
The *Church of S. Etienne du Mont*—‘fine et délicate merveille de l’art français’—was built (1517–1626) on the site of an earlier edifice of the XIII. c., which had been intended as a succursale to the adjoining church of S. Geneviève, that it might afford accommodation for its pilgrims. The existing church is a curious specimen of gothic changing into renaissance, with a high gabled front of three stories, of which Queen Marguerite, first wife of Henri IV., laid the first stone, and a tall gothic tower flanked by a round tourelle. The building has been well described as ‘a gothic church disguised in the trappings of classical details.’

‘Le grand portail occidental, élevé dans les premières années du xvii^e siècle se distingue par l’originalité de sa forme, et par la belle exécution de sa sculpture. Au premier ordre, quatre colonnes composites engagées soutiennent un fronton triangulaire où est sculpté le Jugement dernier (par Debay), et encadrent deux niches latérales renfermant les statues de saint Etienne et de sainte Geneviève (par Hébert). Les fûts sont cannelés et coupés de distance en distance par des banderoles historiées de rosaces et de palmettes. La facture des chapiteaux est excellente. Les guirlandes qui accompagnent les colonnes, les rinceaux des frises et des encadrements, les modillons et les rosaces du fronton, sont remarquables par l’ampleur du style et par le fini du travail. Le tympan de la porte principale représente la *Lapidation de S. Etienne* (par Thomas). Dans la région supérieure de la façade, une rose à douze compartiments s’inscrit sous un fronton demi-circulaire brisé. De chaque côté de la rose est une niche renfermant, à droite la statue de la Vierge, à gauche celle de Gabriel. Une seconde rose elliptique est percée dans le pignon.’—*F. de Guilhermy*.

The aisles are the whole height of the church. The triforium gallery merely runs from pillar to pillar along the sides of nave and choir, and is interrupted at the transepts. In the choir it is reached by twisted staircases wreathed round the pillars on either side of the eccentric rood-loft—the only one left in Paris—sculptured by Biard (1600–1605).

‘Sa voûte, en cintre surbaissé, hardiment jetée à travers le chœur, les tourelles à jour qui en contiennent les escaliers et qui montent en

spirale bien au-dessus de la plate-forme, les rampes suspendues qui forment points d'appui, sont autant de difficultés que l'architecte s'est proposées pour mieux déployer toutes les ressources de son adresse. Des anges, des palmes, des rinceaux, des entrelacs, des mascarons, décorent les archivoltes et les frises. Le jubé se complète de deux portes qui



S. ÉTIENNE DU MONT (INTERIOR).

ferment les bas-côtés du chœur. Leurs vantaux sont à claire-voie : au-dessus de leur entablement sont assis, au milieu de frontons triangulaires interrompus, deux adorateurs d'une gracieuse exécution.'—*F. de Guilhermy.*

'L'art religieux vient mourir dans Saint Etienne du Mont.'—*H. Martin, 'Hist. de France.'*

The pulpit, which Samson carries on his shoulders, was designed by Laurent de la Hire. The windows of the nave are round-headed, those of the choir pointed. Some of the windows have splendid examples of XV. c. and XVII. c. glass, and Cousin, Pinaigrier, and other great masters have worked on them : the earliest are in the apse. Amongst the stories told in the windows the most remarkable is the legend of the Jew Jonathas, who on April 12, 1290, whilst living in the Rue des Jardins, compelled a woman who owed him money to give up to him a consecrated wafer received at the communion. He pierced the wafer in various ways, and blood gushed forth : then he threw it into a cauldron full of boiling water, which immediately became the colour of blood. The story got wind. A woman swallowed the wafer. The Jew was seized, condemned, and burnt alive. His house was pulled down, and on its site a chapel, called *des Miracles*, was built. The street was known henceforth as *Rue où Dieu fut bouilli*.

In the third chapel (right) are inscriptions recording the celebrated persons buried in this or other churches of the parish, including S. Geneviève, S. Clotilde, Clovis and his daughter Clotilde, Pascal, Tournefort, Rollin, and Lemaistre de Sacy, the anatomist.

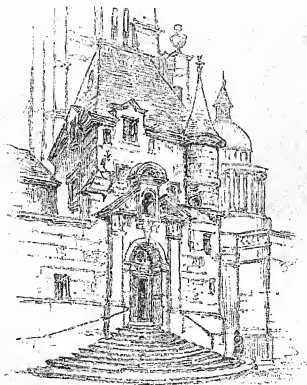
In the fifth chapel is a Saint Sépulcre, of eight life-size terra-cotta figures of the XVI. c., from the destroyed church of S. Benoît—an excellent work, full of unexaggerated feeling. An old picture, in the same chapel, represents Louis XIII. offering his crown to the crucified Saviour. Against the wall of the south aisle of the choir is the gravestone of Blaise Pascal, with a Latin inscription by Boileau, brought from the village church of Magny-les-Hameaux, to which it came from Port Royal; and that of the anatomist Jacques Bénigne Winslow (converted to catholicism by Bossuet), brought hither from the destroyed church of S. Benoît. The artist Eustache Lesueur was also buried in the church.

On the right wall of the choir ambulatory are large pictures by *Largillière* and *De Troy*, given by the municipality in 1745, as ex-votos to S. Geneviève: that by the famous Nicolas Largillière (1656-1746) is interesting as the only one preserved of the three great pictures ordered by the town of Paris; the others, representing a banquet given to Louis XIV., and the marriage of the Duc de Bourgogne, were cut to pieces and burnt during the Revolution.

In the choir aisles are the gravestones of Racine, who was buried behind the high-altar, and Pascal, whose coffin was brought to the chapel of S. Jean Baptiste after the ruin of Port Royal. In the second chapel on the right of the choir, the modern gilt shrine of S. Geneviève, patroness of Paris, rises in gothic glory. Her original shrine was sent to the mint to be melted down in 1793. The sarcophagus of S. Geneviève was found in the crypt of the abbey church, but it is empty, for her bones were burnt by the mob in the Place de Grève in 1801. Candles, however, are always burning around the existing shrine. It is the custom for devotees to buy a taper, and pray while it burns. Every year the *neuvaine* of S. Geneviève brings a pious crowd, from every part of Paris, to pray by the tomb of its patroness. In one of the apsidal chapels is the empty stone coffin in which the body of the saint was laid, on January 3, 511, and from which her relics were removed to the original shrine. The popular local saint quite overshadows S. Stephen, the original patron of the church.

S. Geneviève was a peasant girl, born at Nanterre, near Paris, in 421, and employed in her childhood as a shepherdess. When she was seven years old, S. Germain, Bishop of Auxerre, passing through her village, became miraculously aware of the future glory of *la pucelette Geneviève*, and consecrated her to the service of God. Her course was henceforth marked by miracles, which began when her mother, struck blind for boxing her ears, was restored by her prayers. After the death of her parents Gene-

viève resided with an aged relation in Paris, and led a life of piety and humility, varied by victorious conflicts with demons. When the city was besieged by Attila, and the inhabitants were preparing to flee, she emerged from her solitude and urged them to remain, assuring them that



S. ÉTIENNE DU MONT (NORTH PORCH).

Heaven would deliver them; and in truth the barbarians withdrew without sacking the town. During the siege by Childeric, Paris was provisioned by boats on the Seine personally commanded by Geneviève, and, after the city was taken, Clovis and Clotilde were converted by her to

Christianity. Then the first Christian church was built, in which, dying at eighty-nine, the shepherdess Geneviève was buried by the side of King Clovis and Queen Clotilde. In her latter years she is said to have lived in a convent near S. Jean en Grève, afterwards called l'Hôpital des Landriettes. Here a bed was shown as hers, and it was affirmed that in the great flood of the time of Louis le Débonnaire, the water, which filled her chamber, formed a solid arch over that sacred couch, leaving it untouched.

It was in S. Etienne du Mont, in 1857, 'in the very sanctuary itself, at the very steps of the altar, in the midst of his clergy, clothed in his sacred vestments, with mitre on head and crozier in hand, and in the very act of blessing the prostrate congregation,' that Archbishop Sibour was foully murdered by a profligate priest of his own diocese.

The north porch of S. Etienne, with the little house above it, and its quaint tourelle, is a favourite subject with artists.

Along the south side of S. Etienne runs the *Rue Clovis*, at the end of which (right), in a garden, a bit of the wall of Philippe Auguste may be seen. Near this is the *Cabaret du Roi Clovis*, which played a part in the affair of the sergeants of La Rochelle.

Opposite the end of the Rue Clovis (in the upper part of the new Rue du Cardinal Lemoine) is the Institution Chevalier. Over its door, the inscription *Collège des Ecossaïs*, in old characters, tells its former history. It was founded, in 1313, by David, Bishop of Moray, for four poor scholars of his diocese desiring to study in Paris. Visitors are allowed to ascend the fine old oak staircase to the chapel (on the left of the first landing). It is like a college chapel at Oxford in its dark woodwork, stained glass, and picture (of the martyrdom of S. Andrew) over the altar. James II. of England, who died at S. Germain in 1701, bequeathed his brains to this chapel, where they were preserved in a

gilt urn (given by the Duke of Perth) resting on a white marble obelisk, which stood on a black pedestal. In 1884, in making a passage, the leaden case containing the brains of the king was found intact. A similar coffer which was found contained, it is believed, the heart of the Duchess of Perth, which formerly lay under an incised slab in the chapel floor. In the recess of one of the windows on the left is an epitaph of a Monteith, mortally wounded at the siege of Dachstern in Alsace, in 1675.

In the antechapel is, first, the tomb of the lovely Frances Jennings, Duchess of Tyrconnel, sister of the famous Sarah, Duchess of Marlborough, and lady-in-waiting to Queen Mary Beatrice (1731); then, the black marble tomb which the faithful James Duke of Perth erected to his master ('moerens posuit'), with a long epitaph describing the king's gentleness and patience in adversity, when driven from his throne by the impiety of Absalom, the treachery of Achitophel, and with the cruel taunts of Shimei, when, 'ipsis etiam inimicis amicus, superavit rebus humanis major, adversis superior, et coelestis gloriae studio inflammatus, quod regno caruerit sibi visus beator, miseram hanc vitam felici, regnum terrestre coelesti, commutavit.'

Opposite is the monument of 'Marianus O'Cruolly,' an Irish knight (1700).

In the Rue Clovis, opposite the church of S. Etienne (observe here, externally, its flat east end), are the buildings of the *Lycée Henri IV.*, which contain a fine ceiling designed by Restout, and enclose the beautiful *Tower* of the destroyed church of S. Geneviève, which is romanesque at the base, but XIV. c. and XV. c. in its upper stories. The east side of the Lycée, looking upon the quiet Rue Clotilde at the back of the Pantheon, occupies the site of the *Abbaye de S. Geneviève*, founded by Clovis and Clotilde in 508. The principal existing remnant of the abbey is the XIII. c. refectory, a great vaulted hall, without columns, partially restored externally in 1886. The cloister was rebuilt, and

a XIII. c. chapel of Notre Dame de la Miséricorde, on its south side, destroyed in 1776.

We now reach the *Pantheon*, which has divided its existence between being a pagan temple and a Christian church dedicated to S. Geneviève. Clovis built the first church near this site, and dedicated it to SS. Peter and Paul, and there he, S. Clotilde, the murdered children of Clodomir, and S. Geneviève were buried. The early church was burnt by the Normans, but restored, and from the X. c. the miracles wrought at the tomb of S. Geneviève changed its name. In 1148 the church was given to the canons-regular of S. Victor. The shrine of S. Geneviève, supported on the shoulders of four statues, stood on lofty pillars behind the altar, and thence in time of flood or sickness it was carried forth in procession, and river and pestilence were supposed to recede before it. Much amusement was excited by the tomb erected here to Cardinal de la Rochefoucauld, on which he was represented with an angel carrying his train. The steeple of the church was destroyed by lightning in 1489. On June 25, 1665, the remains of the philosopher Descartes, brought from Stockholm, were received in state by the abbot, and buried near the Chapelle S. Geneviève, though a funeral oration was forbidden by Louis XIV.¹ When Louis XV. recovered from serious illness at Metz, the canons, who disliked their old gothic church, urged upon him that as his restoration must be due to the prayers of S. Geneviève he owed her a fashionable grecian church as a reward. The king acquiesced in ordering the new church, though the old one was not pulled down till 1801-7.² Jacques German Soufflot was

¹ Descartes is now commemorated in the name of a neighbouring street.

² The capitals of the nave of S. Geneviève are in the second court of the Beaux Arts. The statues by Germain Pilon, which supported the shrine, are at the Louvre. The statue of Clovis is at S. Denis. The tomb of Cardinal François de la Rochefoucauld (1643) is at the Hospice de Femmes Incurables, which was founded by him; the tomb and effigy of a Chancellor of Notre Dame de Noyon (1350) are at the Beaux Arts; the gravestone of Descartes is at S. Germain des Prés.

employed to design the new edifice, and great difficulties, caused by the discovery of quarries under the building, which had to be filled up, were laboriously removed. The first stone of the new church was laid by Louis XV. in 1764; its original architect, Soufflot, died in 1780, but it was completed under his pupil Rondelet.

‘La Sainte-Geneviève de M. Soufflot est certainement le plus beau gâteau de Savoie qu’on ait jamais fait en pierre.’—*Victor Hugo*.

Puvis de Chavannes, Cabanel, J. Paul Laurens, Théodore Maillot, Levy, Joseph Blanc, Humbert, and Delaunay have been employed upon the decorations of the Pantheon. After the death of Mirabeau, the building was consecrated as the burial-place of illustrious citizens, and ‘Aux grands hommes la patrie reconnaissante’ was inscribed in large letters upon the façade, as it now appears. At the Restoration, however, this inscription was for a time replaced by another saying that Louis XVIII. had restored the church to worship. With the government of July the building became a Pantheon again. From 1851 to 1885 it was again a church, and then was once more taken away from God that it might be given to—Victor Hugo! Now it is neither church, museum, nor funeral monument, and the public are always in doubt whether they ought or ought not to take their hats off and speak low, as if they were in church.

The Pantheon is open daily from 10 to 4. Visitors collect on the right of the east end till the guardian chooses to show the vaults (*caveaux*). Twenty is the nominal number allowed, but he will usually wait for a party of sixty to save himself trouble (50 c.). To ascend the dome an order from the Beaux Arts is required.

The peristyle and dome of the Pantheon are magnificent. The former is adorned with a relief, by David d’Angers, of France distributing palm-branches to her worthiest children; Napoleon I. is a portrait. In the portico are groups of

S. Geneviève and Attila, and the Baptism of Clovis. The steps for years were covered with wreaths offered to the memory of Victor Hugo. The hats kept on in this semi-church have an odd effect. Stately and harmonious, the interior is cold, though colour is being gradually given by frescoes which seem to belong more to the former than to the present character of the building, as they represent the story of the saints especially connected with Paris—the childhood miracles (by *Puvis de Chavannes*) of S. Geneviève, and her death by *J. P. Laurens*; the justice and judgment of S. Louis by *Cabanel*; the martyrdom of S. Denis (first chapel, left—a terrific picture by *Bonnat*), &c. Some of these frescoes have much beauty. In the dome, the apotheosis of S. Geneviève is represented by *Gros*, in which the shepherd maiden was originally portrayed as receiving the homage of Clovis, Charlemagne, S. Louis, and Napoleon I. After the return of the Bourbons, Napoleon disappeared, and Louis XVIII. took his place. Louis XVI., Marie Antoinette, Madame Elisabeth, and Louis XVII. appear in the upper sphere of celestial glory. Against the piers are often placed masses of wreaths in honour of the citizens who ‘fell in defence of liberty’ in 1850.

The first tomb usually shown in the crypt is (right) that of Victor Hugo. Facing him is Molière. On the left are Voltaire, with a statue by Houdon, and the architect Soufflot. The tombs of Voltaire and Rousseau are empty, having been pillaged at the Revolution, though the tomb of Rousseau is still inscribed—‘Ici repose l’homme de la nature et de la vérité.’ The tomb of Voltaire bears the epitaph—

‘Poète, historien, philosophe, il agrandit l’esprit humain, et l’apprit qu’il devait être libre; il défendit Calas, Serven, De la Barre, et Mont Bally; il combattait les athées et les fanatiques, il inspira la tolérance, il réclama les droits de l’homme, contre le monstre de la féodalité.’

Lagrange the mathematician, Bougainville the great navigator, and Marshal Lannes lie near. The remains of

Mirabeau and Marat, brought hither in triumph, were soon expelled by the fickle Parisians. Caprice exiled Mirabeau, who had been entombed amid the mourning of the city, to a corner of the cemetery of S. Etienne du Mont: 'Il n'y a qu'un pas du Capitole à la Roche Tarpéienne' had been an observation in one of his last speeches. At the same time a decree was passed that all the monuments in the Pantheon, except those of Voltaire and Rousseau, should be cleared away.

The remains of three Revolutionary celebrities—Carnot, Marceau, and Latour d'Auvergne, with Baudin, a deputy shot in resisting the *coup d'état* of 1851—were exhumed from their different resting-places, and transported to the Republican Valhalla, August 4, 1889, and at the same time tablets were erected in the building to Hoche and Kléber. Président Carnot, murdered at Lyons, was buried here in 1894.

There is a famous echo in one part of the crypt, shown off in an amusing way by the guardian, who produces a cannonade, a cracking of whips, &c. The great statesmen all lie one above another, in sarcophagi, exactly alike: many of them, especially the cardinals, seem oddly placed in a pagan temple.

From the west front of the Pantheon the broad *Rue Soufflot*, which has the Ecole de Droit at its entrance on the right, crosses (beyond the Rue S. Jacques) the site formerly occupied by the famous convent of the Jacobins. A chapel, of which the University had the patronage, and which was dedicated to S. Jacques, being given to the Frères Prêcheurs in 1221, only five years after the confirmation of their order, brought them the name of Jacobins. Their celebrity as professors of theology brought pupils and riches to their convent, and, till the middle of the XIV. c., the Dominicans were as much the leaders of thought and education at Paris as the Franciscans were at Oxford; in the XVIII. c. they paled before the popu-

larity of the Jesuits. The buildings of the Jacobins were confiscated at the Revolution. Almost all the confessors of the kings and queens of France from the time of S. Louis to that of Henri II. were monks of this convent, and perhaps from this reason their church was unusually rich in royal monuments. It was especially interesting as the resting-place of Robert de France, Comte de Clermont, son of S. Louis, a founder of the great royal House of Bourbon, 1317. Here, too, were laid his descendants, Louis I., Duc de Bourbon, 1341; and Pierre I., Duc de Bourbon, killed at the battle of Poitiers, 1356; Beatrix, Queen of Bohemia, 1383; and Anne de Bourbon, Duchess of Bavaria, c. 1404. Besides the tomb of the founder of the House of Bourbon, the church contained that of the founder of the House of Valois, Charles de France, 1325, and that of the House of Evreux, Louis de France, 1313. Of all these royal monuments only the tomb of Charles d'Anjou, King of Sicily, brother of S. Louis, buried here, was saved, during the Revolution, by Lenoir, and is now at S. Denis.

On the north of the *Place du Panthéon* is the *Bibliothèque S. Geneviève*,¹ moved from the ancient and admirably suitable cruciform galleries of the abbey, and now occupying the site of the Collège de Montaigu, founded by Gilles Aiscelin de Montaigu, Archbishop of Rouen (1314), and Pierre Aiscelin de Montaigu, Bishop of Laon (1388). At the Revolution the college buildings were turned into a military hospital and barrack; in 1844 the present uninteresting library was built on their site. Théodore de Bèze says that Calvin, after he left the Collège de la Marche, spent some years here under a Spanish professor. This was the college whose severities, notorious in the XV. c., are described by the tutor of Gargantua to Grantgousier.

¹ Open daily, except Sunday, from 10 to 3 and 6 to 10. Closed Sept. 1 to Oct. 15.

'Ne pensez pas que je l'aye mis au college de pouillerye qu'on nomme Montaigu; mieulx leusse voulu mettre entre les guenaulx de Sainct-Innocent, pour lenorme cruauté et villenye que j'y ay congneu; car trop mieulx sont traictez les forcez entre les Maures et Tartares, les meutriers en la prison criminelle, voire certe les chiens de vostre maison, que ne sont ces malauctrus ou dict college. Et, si j'estois roy de Paris, le dyable memporte si je ne mettoys le feu dedans; et feroys brusler et principal et regens qui endurent cette inhumanité devant leur yeulx estre exercée.'—*Rabelais*.

'Gilles d'Aiscelin, le faible archevêque, le juge terrible des Templiers, fonda ce terrible collège de Montaigu, la plus pauvre et la plus démocratique des maisons universitaires, où l'esprit et les dents étaient également aigus. . . . Là s'élevaient sous l'inspiration de la famine les pauvre maîtres, qui rendirent illustre le nom de *capettes*, chétive nourriture, mais ample privilèges; ils ne dépendaient, pour la confession, ni de l'évêque de Paris ni du pape.'—*Michelet, 'Hist. de France.'*

Behind the Bibliothèque S. Geneviève (a simple, admirable building externally), with an entrance beyond it, is the *Collège S. Barbe*, probably founded in 1460 by Geoffroy Normant. Its most illustrious scholars have been S. Ignatius Loyola and S. François Xavier, who joined Loyola here when he left the Collège de Beauvais. Closed during the Revolution, this college was reopened in 1800, under the title of Collège des Sciences et des Arts. It was enlarged in 1841. Only separated from this by the Rue de Reims, was the Collège de Reims, founded early in the XV. c. by Guy de Roye, Archbishop of Rheims; it perished at the Revolution. The *Collège de Fortet*, on the other side of the Rue des Sept Voies, was founded, in 1391, by Pierre Fortet, canon of Notre Dame, for eight scholars. It was here, in a chamber then inhabited by Boucher, Curé de S. Benoît, that the Ligue had its origin. The buildings of this little college still exist, and possess an hexagonal tower, enclosing a staircase.

Beyond the Bibliothèque, at the angle of the Rue des Cholets and Rue Cujas (formerly S. Etienne des Grès), stood the Collège des Cholets, founded for poor scholars of the dioceses of Beauvais and Amiens, by the executors

of Cardinal Jean Cholet, in 1295. Its site, and even that of the street, are now swallowed up by buildings of the Lycée Louis le Grand. Opposite the college, in the Rue S. Etienne des Grès, was the church of that name, which, as an oratory, dated from the VII. c. S. François de Sales frequented it for prayer whilst a student in Paris. It was sold and pulled down at the Revolution, but its image of Notre Dame de la Bonne Délivrance, which had once great celebrity, still exists in the chapel of a convent of S. Thomas de Villanueva, in the Rue de Sèvres.

The *Collège Louis le Grand* owed its original foundation to Guillaume Duprat, Bishop of Clermont, a faithful friend to the Jesuits, whom he received, when persecuted, in his episcopal residence, and to whom at his death, in 1560, he bequeathed the funds necessary for founding the Collège de Clermont. To this, the Collège de Marmoutier and the Collège de Mans were afterwards added by the favour of Louis XIV., in gratitude for which his name was given to the united institution, destined to become the favourite place of education for sons of illustrious French families. When the inscription 'Collegium Claramontanum Societatis Jesu' over the gate was changed to 'Collegium Ludovici Magni,' a bold hand wrote—

'Sustulit hinc Jesum posuitque insignia regis
Impia gens : alium nescit habere deum.'

At the expulsion of the Jesuits in 1763, the University took possession of their buildings, and made them its principal centre. Twenty-six of the small colleges were then suppressed and united to the Collège Louis le Grand, only ten colleges altogether being allowed to prolong their existence. At the Revolution the buildings of the Collège Louis le Grand were used as a prison; under the first empire it became the Lycée Impériale, but it recovered its old name at the Restoration.

A few steps lower down the Rue S. Jacques (on the

right) stood the Collège de Plessis, founded in 1323 by Geoffroy de Plessis, Abbé de Marmoutier, and restored by Richelieu. Opposite, occupying the space between the Rue S. Jacques and the Sorbonne, was the Cloître S. Benoît. Its church, which was of great antiquity, was originally called S. Bacchus, probably from some association with a vintagers' feast. Its later name of S. Benoît le Restourné arose from its altar being at the west, its entrance at the east end; after François I. altered it to the usual plan it was called S. Benoît le Bientourné. It contained an immense number of monuments, including that of the architect Claude Perrault, now preserved at the Hôtel de Cluny, with the principal portal of the church. No. 2 Rue S. Benoît, recently destroyed, was the house occupied by Desmarteaux, the engraver for the painter Boucher, and had an entire chamber exquisitely decorated by his hand.¹

We now reach the *Collège de France*, first of the literary and scientific institutions of the kingdom. It was founded by François I. as Collège Royal, and afterwards called Collège des Trois Langues, because the three languages, Hebrew, Greek, and Latin, were taught there. In later times it was superior to the Sorbonne in its teaching of mathematics, medicine, and surgery. Colbert founded professorships here of Arabic and French law, and history and moral philosophy were afterwards added. There are now twenty-eight professors. The buildings have swallowed up the Collège de Tréguier, founded in 1325 by Guillaume de Coetmahon of Tréguier, and the Collège de Cambrai, or des Trois Evêques, which dated from the XIII. c. In the court is a statue of G. Budé (1540). The principal front is approached from the Rue des Ecoles by a hand-

¹ The lower part of the Rue S. Jacques, between the Rue des Écoles and Rue Soufflot, is now very wide and handsome, bordered on one side by the vast buildings of the Sorbonne; on the other by the Collège de France, Lycée Louis le Grand, and the new façade of École de Droit.

some staircase, at the top of which is a statue of Claude Bernard by Guillaume, erected 1875.

A few steps along the modern Rue des Ecoles,¹ and a turn to the left, will bring us, at the very heart of Academic Paris, to the Sorbonne—‘le Louvre du corps enseignant.’

The University of the Sorbonne was founded in 1256, by Robert de Sorbonne (or Rathelois), almoner and confessor of S. Louis, who persuaded the king, instead of founding a nunnery on that site, as he intended, to institute a charity—‘ad opus Congregationis pauperum magistrorum, Parisius in theologia studentium.’ At first it was only a humble college for sixteen poor theological students, called *la pauvre maison*, and its professors *pauvres maîtres* (‘pauperes magistri’); but these soon became celebrated, and the assembly of doctors of the Sorbonne formed a redoubtable tribunal, which judged without appeal all theological opinions and works, and did not hesitate to condemn pope and kings. Giordano Bruno disputed here in 1579 and 1585. The statutes remained the same in 1790 as in 1290. A chronicler of the time of Henri III. speaks of the Sorbonne as ‘thirty or forty pedants, be-otted masters of arts.’

‘Pour être en droit de porter le titre de *docteur de Sorbonne*, il fallait avoir fait ses études dans ce collège, y avoir, pendant dix ans, argumenté, disputé et soutenu divers actes publics ou *thèses*, qu’on distingue en *mineure*, en *majeure*, en *sabatine*, en *tentative*, et *petite et grande sorbonnique*. C’est dans cette dernière que le prétendant au doctorat doit, sans boire, sans manger, sans quitter la place, soutenir et repousser les attaques de vingt assaillants ou ergoteurs qui se relayent de demi-heure en demi-heure, le harcelant depuis six heures du matin jusqu’à sept heures du soir.

‘L’habitude de s’escrimer en théologie sur des objets d’une inutile et souvent dangereuse curiosité, ou sur des matières qui demandent la plus profonde soumission, n’a pas peu contribué à répandre dans la nation cette humeur querelleuse qui, en retardant la règne de la vérité, a tant de fois troublé la tranquillité publique et engendré tant d’erreurs,

¹ An inscription on No. 2 records the site of the ancient Porte S. Victor.

pour l'extinction desquelles une politique barbare et maladroite s'est crue en droit de dresser des potences, de creuser des cachots, d'allumer des bûchers, et de faire de la nation la plus douce un peuple de cannibales.'—*Duvernet, 'Hist. de la Sorbonne.'*

It was here that the disputes between the Jesuists and Jansenists were carried on. 'Voilà une salle, où l'on dispute depuis quatre cents ans,' said one of the doctors, as he was showing the building to Casaubon. 'Eh bien ! qu'est-ce qu'on a décidé ?' he answered. It was of this theatre of religious argument that Pascal said—'Qu'il étoit plus aisé d'y trouver les moins, que les arguments.'

'La Sorbonne avait, de par la scholastique, juridiction morale. La Sorbonne forçait Jean XXII. à rétracter sa théorie de la vision béatifique : la Sorbonne déclara le quinquina l'écorce scélérate, sur quoi le Parlement faisait au quinquina *défense de guérir.*'—*Victor Hugo.*

Whatever, however, may have been the follies of the Sorbonne, it will always possess the honour of having established within its walls the first printing-press known in Paris.

The collegiate buildings were reconstructed by Jacques Lemercier for Cardinal Richelieu, who was elected Grand-Master in 1622. He incorporated with the Sorbonne the Collège Duplessis, founded (in 1322) by Geoffroy Duplessis, Secretary of Philippe le Long. The little Collège de Calvi or des Dix-Huit was also swallowed up by the site of the *Church*, built 1629-59, with a stately dome. It is entered from the principal quadrangle of the college, remarkable for its curious sundials, and is adorned internally with paintings of the Latin Fathers by *Philippe de Champaigne*. The bare interior is very fine in its proportions. An inscription records the restoration of the church by Napoleon III., 'regnante gloriosissime.'

It is a church of no very great dimensions, being about 150 feet in length, and its dome 40 feet in diameter internally. The western façade has the usual arrangement of two stories, the lower one of

corinthian three-quarter columns, surmounted by pilasters of the same order above, and the additional width of the aisle being made out by a gigantic console. The front of the transept towards the court is better, being ornamented with a portico of detached columns on the lower story, with a great semicircular window above ; and the dome rises so closely behind the wall that the whole composition is extremely pleasing.' — *Fergusson*.

The right transept contains the tomb of Richelieu, by François Girardon (1694). The cardinal is represented reclining in death in the arms of Religion, who holds the book he wrote in her defence: a weeping woman is intended for Science, and these two figures are portraits of the cardinal's nieces, the Duchesses de Guyon and de Fronsac. In its time this was regarded as the finest monument of funereal sculpture in the world. Alexandre Lenoir, to whose energy and self-sacrifice Paris owes all the historic sculpture it still preserves, was wounded by a bayonet while making a rampart of his body to protect it from the mob during the Revolution, when he succeeded in removing it to the Petits Augustins.

'Le Cardinal de Richelieu mourut le 4 décembre, 1642. "C'était un grand politique," dit le roi en apprenant sa mort. Et la postérité a confirmé ce jugement.'—*Balsac*, '*Six rois de France*.'

'Il n'en respectait aucune règle de l'équité et de la morale. Il en faisait lui-même l'aveu : "Quand une fois j'ai pris ma résolution, je vais au but : je renverse tout, je fauche tout ; ensuite je couvre tout de ma soutane rouge." Bussi-Rabutin dit que sous Richelieu "le roi n'était compté pour rien."—*Dulaure*, '*Hist. de Paris sous Louis XIII.*'

The grave of Richelieu was violated at the Revolution, and his head, which was carried off and paraded through the streets on a pike, was only restored to its resting-place in 1867. Above the tomb is a large fresco representing Theology and all those who have illustrated it.

In the opposite transept is a monument to the Duc de Richelieu, minister of Louis XVIII., by Ramey.

A great picture by *Hesse* represents Robert Sorbonne presenting the pupils in theology to S. Louis.

Au mois d'octobre 1832, il a été écrit au dessus d'une porte, sur la place de Sorbonne; "Eglise Constitutionnelle de France." Le jour où pareille inscription est venue paisiblement se graver en face de la Sorbonne, celle-ci a cessé de vivre. Son histoire désormais commencera par une oraison funèbre.—*Antoine de Latour.*

The Boulevard S. Michel, 'Boul' Mich', as the students call it, running in front of the Place de la Sorbonne, dates from 1859. It has swept away the Rue des Maçons, where Racine lived for a time, and where Dulaure died. It crosses the site of the Collège du Trésorier, founded (1268) by Guillaume de Saana, treasurer of the cathedral of Rouen; and of the Collège de Cluny, founded (in 1269) by Yves de Vergy, Abbot of Cluny. The chapel of this college was a model of architectural loveliness, and has been thought worthy of being compared with the Sainte Chapelle, as it had the same delicacy of sculpture and the same elegance of proportions. It was filled with rich stall-work, and its pavement was composed of gravestones of abbots, two of which—of 1349 and 1360—were removed, with the rose-windows, to the Hôtel de Cluny, on the destruction of the building in 1834. Close by, where the Rue M. le Prince now falls into the boulevard, was the Porte S. Michel (on the wall of Philippe Auguste) destroyed 1684. Just beyond, the *Lycée S. Louis* now occupies the site of the Collège d'Harcourt, founded by Raoul d'Harcourt in 1280: it was closed at the Revolution, but re-established, under a new name, by Louis XVIII. A little lower down was the Collège de Justice, at the corner of the Rue de la Harpe, founded (1354) by the executors of Jean de Justice, Canon of Bayeux. Opposite, on a site now covered by the boulevard, were the little colleges of Narbonne¹ (1307), Bayeux (1308), and Secy (1428). The gate of the last is now at the Hôtel de Cluny. The Collège SS. Côme et Damien, at the angle of the Rue de la

¹ The old Hôtel of the Collège de Narbonne was inherited by Georges Sand from her father.

Harpe and Rue de l'Ecole de Médecine, was founded early in the XIII. c.; its chapel contained the tomb of Nicolas de Bèze, with an inscription (by his nephew, Théodore de Bèze, the famous Calvinist) in Greek, Latin, and French. The college, sold at the Revolution, was demolished in 1836, to enlarge the Rue Racine.

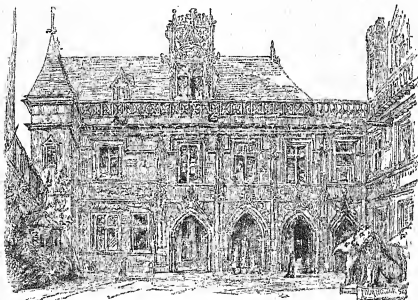
It is now a few steps right, or, if we have evaded these forgotten sites, the *Rue de la Sorbonne* will lead us downhill into the *Rue de Sommerard*, opposite the famous *Hôtel de Cluny*, which is open daily to the public except on Mondays and fête-days—from 11 to 5 from April 1 to September 30; from 11 to 4 from October 1 to March 31.

'L'hôtel de Cluny, qui subsiste encore pour la consolation de l'artiste.'—*Victor Hugo*.

The site of the ancient Roman Baths was bought by the abbot Pierre de Chalus for the Abbey of Cluny, and its abbots decided to build a palace there as their town residence. This was begun by Abbot Jean de Bourbon, bastard of John, Duke of Burgundy, and finished by Jacques d'Amboise, Abbot of Jumièges and Bishop of Clermont, sixth brother of the minister of Louis XII. Coming seldom to Paris, however, the Abbots of Cluny let their hôtel to various distinguished personages: thus Mary of England, widow of Louis XII., lived there for a time after her husband's death, and was married there to Charles Brandon, Duke of Suffolk. Here also James V. of Scotland was married to Madeleine, daughter of François I. The Cardinal de Lorraine, his nephew the Duc de Guise, and the Duc d'Aumale, were living here in 1565. Afterwards the hôtel was inhabited by actors, then by nuns of Port Royal. In the early part of the XIX. c. the illustrious antiquarian M. de Sommerard bought the hôtel and filled it with his beautiful collection of works of art, and the whole was purchased by the State after his death.

Approaching from the Rue de Sommerard by a gate

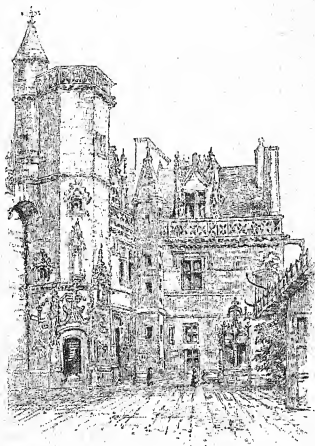
surmounted by the arms of the Abbey of Cluny, we find the principal building flanked by two wings. A many-sided tower projects from the front, containing a stone staircase, and bearing the rose-medallions and cockle-shells of S. James, in allusion to the builder Jacques d'Amboise. Opposite to this is an old well from the manor of Tristan l'Hermite, near Amboise. The building on the west is



HÔTEL DE CLUNY (WEST WING).

the most richly decorated portion of the whole. On the north side of the hôtel, towards the garden, are a beautiful bay-window and a vaulted hall called *la chapelle basse*, the upper floor being supported by a single column, on the capital of which are seen the arms of Jacques d'Amboise and a crowned K (Karolus) for Charles VIII. A gothic flamboyant staircase leads from this hall to the chapel, which is on the first floor. The east wing formerly

contained, on its ground floor, the kitchens of the hôtel. The great circle traced on the wall on this side is supposed to mark the dimensions of the famous bell of Rouen, known as Georges d'Amboise, which is said to have been cast in

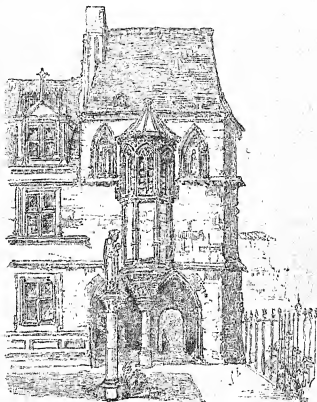


HÔTEL DE CLUNY (EAST WING).

the Hôtel de Cluny. The open balustrade above the first floor, the chimneys and the windows in the roof, are of marvellous richness and beauty. The interior of the hôtel is as interesting as the exterior. The room called *La*

Chambre de la Reine Blanche takes its name from the white weeds of the widowed Queens of France, which Mary of England wore when she inhabited it. The vaulting of the exquisitely graceful chapel rests on a single pillar.

In this beautiful and harmonious old house all the



HÔTEL DE CLUNY (CHAPEL).

principal rooms are now occupied by an archæological museum of the greatest interest. The building, furniture, and ornaments are in perfect keeping. The precious contents are all named and catalogued, but not arranged according to their numbers. As historic objects or

memorials of old France we may especially notice when we meet with them—

56. The original central pillar of the Porte S. Anne of Notre Dame, with the figure of S. Marcel. Replaced in the cathedral by a copy.
86. Porch of the Benedictine cloister at Argenteuil, demolished 1855.
- 88, 89. XIII. c. fragments from the famous tower of the Com-manderie de S. Jean de Latran at Paris, destroyed 1854.
107. Column from the church of the Collège de Cluny, destroyed, 1859, for the Boulevard S. Michel.
135. Principal entrance of the Collège de Bayeux, destroyed, 1859, for the Boulevard de Sébastopol.
137. Principal portal of the church of S. Benoît, destroyed in making the Rue des Ecoles.
160. Curious tombstone of the XV. c., from the destroyed church of S. Benoît.
161. A monument with symbols of pilgrimage. From S. Benoît.
- 164, 165. Sculptures from S. Gervais of Paris. XIV. c.
188. Splendid XV. c. chimney-piece from a house at Le Mans.
189. Chimney-piece, XV. c., from Le Mans.
191. Chimney-piece, by Hugues Lallement (1562), from a house at Châlons-sur-Marne.
192. Chimney-piece, XVI. c., by Hugues Lallement, from Châlons-sur-Marne.
193. Chimney-piece of XVI. c., from Troyes.
194. Chimney-piece, XVI. c., from the Rue de la Croix de Fer, at Rouen.
- 196-201. Sculptures from the old Louvre.
208. Portal of the house of Queen Blanche, Rue du Foin S. Jacques, destroyed 1858, in making the Boulevard S. Germain.
233. XVII. c. obelisk from the Cimetière des Innocents.
237. Retable of the high-altar of the S. Chapelle of S. Germain, built by Pierre de Wuessencourt, in 1259. An exquisite relief of XIII. c.
- 242-246. Statues from the church of S. Jacques in the Rue S. Denis. Attributed to Robert de Launoy.
251. The Virgin of the Priory of Arbois, late XV. c.
- 259-261. Sepulchral statues from the chapel of the Château of Arbois.
329. Tomb of an abbess of Montmartre.

- *345. Tomb of the philanthropist Nicolas Flamel, from the old church of S. Jacques de la Boucherie. 1418.
- *401. Statue of the emperor Julian, found at Paris.
- 422-426. Tombs of the French Grand-Masters of the Knights of S. John of Jerusalem; brought from Rhodes.
- 428, 429. Figures of monks executed by Claux Sluter, for Philippe le Hardi.
- 430, 431. Figures from the tomb of Philippe le Hardi. XIV. c.
- *448. The Three Fates, attributed to Germain Pilon, and supposed to represent Diane de Poitiers and her daughters. From the gardens of the Hôtel Soicourt, Rue de l'Université.
- 449. Diane de Poitiers as Ariadne. XVI. c. Found in the Loire, opposite the Château de Chaumont.
- 450. Venus and Cupid, by Jean Cousin. XVI. c.
- 451. Catherine de Medicis as Juno. A medallion from Anet, probably by Germain Pilon. XVI. c.
- 456. 'Le Sommeil.' XVI. c.
- 710. Great retable of abbey of Everborn near Liège. XV. c.
- 764-767. A retable representing the Creed, from the abbey of S. Riquier. 1587.
- 1025. Reliquary from the abbey of S. Yved of Braisne-en-Soissonais. Ivory of XII. c.
- 1035. Ivory relief of the marriage of Otho I., Emperor of the East, with Théophane, daughter of Romanus II. X. c.
- 1055. Mirror case representing S. Louis and his mother Queen Blanche. From the treasury of S. Denis.
- *1079. 'Oratoire des Duchesses de Bourgogne.' A set of pictures in ivory, of XIV. c. From the Chartreux of Dijon.
- 1080. Id. Ivories of the life of Christ.
- 1152. 'L'insouciance du jeune âge.' An ivory statuette by Duquesnoy. XVII. c.
- 1337. Coffre de Mariage. From the château of Loches.
- 1424. Cabinet of time of Henry II. From the abbey of Clairvaux.
- 1679. Mary Magdalen at Marseilles. A painting on wood by King René of Provence. XV. c.
- 1682. Coronation of Louis XII. A painting on wood. XV. c.
- 1742. Venus and Cupid. Portrait of Diane de Poitiers by *Primaticcio*. XVI. c.
- 1746. Portrait of Marie Gaudin, Dame de la Bourdaisière, first mistress of François I., at that time Duc de Valois.
- 1761. The head of S. Martha, given by Louis XI. to the church of S. Martha at Tarascon. 1478.
- 4498. Reliquary of S. Fausta, in enamel of Limoges. XIII. c. From the treasury of Ségry, near Issoudun.

4979-4987. Golden crowns found at La Fuente de Guarrazer, near Toledo.

*4988. Golden altar of Henry II. (S. Henry) of Germany, given by him (c. 1019) to the cathedral of Basle, where it escaped destruction in the crypt till 1824, when it was sold for the benefit of the canton. This is perhaps the most precious object in the collection. The medallions represent the cardinal virtues. In the centre SS. Henry and Cunegunda kneel at the feet of the Saviour; on the right are SS. Michael and Benedict; on the left SS. Gabriel and Raphael. Two Latin verses contain a prayer and a mystic explanation of the names of the three angels.

5005. 'La rose d'or de Bâle.' Given by Clement V. to the Prince Bishop of Basle. XIV. c.

5015. Reliquary of S. Anne, by Hans Greiff. 1472.

5016. Silver reliquary from the treasury of Basle. XV. c.

5064. Cross of the abbots of Clairvaux in gilt copper. XII. c.

7386. Tombstone with the epitaph of Anne of Burgundy, Duchess of Bedford. XV. c. From the church of the Célestins.

7387. Epitaph of Pierre de Ronsard on the death of Charles de Boudeville. 1571.

7398. Coffin-plate of King Louis XIV. From S. Denis.

7399. Coffin-plate of Marie Adélaïde de Savoie, wife of the Duc de Bourgogne, grandson of Louis XIV. 1712. From S. Denis.

7400. Coffin-plate of Louise Elisabeth de France (Madame l'Infante, eldest daughter of Louis XV.), who died at Versailles, 1769. From S. Denis.

7404. Coffin-plate of Henriette Catherine de Joyeuse, Duchesse de Montpensier. 1656. From the convent of the Capucines.

7405. Gravestone of Louise Henriette de Bourbon-Conti, Duchesse d'Orléans. 1759.

7408. Heart (enclosed in lead) of Louis de Luxembourg, Comte de Roussy. 1571. From the Célestins.

In a modern side-room is an interesting collection of carriages, sledges, sedan chairs, &c., of the XVII. c. and XVIII. c., including—

6951. Carriage of the Tanara family of Bologna, supposed to have belonged to Paul V. (Camillo Borghese, 1603-1621).

6952. State carriage of a French ambassador to Milan, under Louis XV.

6961. The little carriage which served as a model for the coronation coach of Louis XV.

The Roman remains, always known as *Palais des Thermes*, in the garden adjoining the Hôtel de Cluny, probably belong to buildings erected A.D. 300, when Paris was a Gallo-Roman town, by Constantius Chlorus. It has been sometimes affirmed that the Emperor Julian the Apostate was proclaimed and resided here, but it is far more probable that he lived on the island in the Seine, and that these buildings were simply those of magnificent baths. The most perfect part of the baths is a great hall, decided to have been the *frigidarium*, which is exceedingly massive and majestic; of the *tepidarium*, only the ruined walls remain.

‘Rien n'avait été épargné pour faire du palais des Thermes une résidence vraiment splendide. Un aqueduc allait lui chercher des eaux saines et pures jusqu'aux sources de Rungis, c'est-à-dire à trois lieues environ du centre de Paris. Souterrain dans la plus grande partie de son cours, il traversait cependant le vallon d'Arcueil sur une suite de hautes arches, dont le temps a respecté quelques piles, d'une belle structure, appareillées comme les murailles de la salle des Thermes.’—*De Guilhermy*.

Some columns and a large corinthian capital, preserved in the Frigidarium, were found in the Parvis Notre Dame, and are interesting as probable remnants of the original basilica of Childebert. Here also are the original XI. c. capitals of S. Germain des Prés. In the gardens are preserved other architectural fragments, such as the portals of the old church of S. Benoît and of the Collège de Bayeux, three Romanesque arches from the Abbey of Argenteuil, &c. The door which leads to the garden from the court of the hôtel comes from the house called Maison de la Reine Blanche (of temp. Henri II.) at the angle of the Rues de Boutebrie and du Foin.

The *Théâtre de Chuny* occupies the site of the convent of Les Mathurins. A very ancient chapel existed here, in which the body of S. Mathurin was buried and performed miracles. Here the order called ‘Religieux de la S.

Trinité de la Rédemption des Captifs,' founded by S. Giovanni de Matha, found a refuge in the latter part of the XIII. c. The monks were protected by S. Louis, who helped them to erect a convent. This was rebuilt in the XVI. c. by Robert Gaguin, theologian and diplomatist, who was buried in its church, before the high-altar. Before the expulsion of the Jesuits gave the Collège de Louis le Grand to the University, its chief meetings were held here. It was hither that it summoned its general assemblies; here that it recognised as king Philippe V., second son of Philippe le Bel, and here that it protested against the bull 'Unigenitus.' The conventual buildings perished in the Revolution. In the *Rue Mathurin* the Librairie Delalain was the house of Catinat, the brave general of Louis XIV., unwillingly employed to exterminate the Vaudois. Just opposite the Palais des Thermes was the old hôtel of the Comtes d'Harcourt, destroyed in the XVII. c.

Along the side of the opposite *Rue de Boutebrie* ran the buildings of the Collège de Maître Gervais, founded in the XIV. c. (by a canon of Bayeux and Paris, who was physician to Charles le Sage), as a college of astrology and medicine.

The Rue de Boutebrie leads to the fine church of S. Séverin, one of the best gothic buildings in Paris, said to occupy the site of a hermitage where S. Séverin lived in the VI. c. under Childebert I. The oratory on the site of the hermitage was sacked by the Normans. It was rebuilt in the XI. c. as 'Ecclesia Sancti Severi Solitarii.' But to the worship of the sainted hermit the people afterwards united that of another S. Séverin, Bishop of Agaune, who gave the monastic habit to S. Cloud, and who miraculously cured King Clovis by laying his chasuble upon him. In former days this church was held in great estimation. One of its chapels was dedicated to S. Martin, especially invoked by travellers, and its door was covered with horseshoes deposited there for good luck; whilst travellers about to ride a great distance would brand their horses' hoofs with the

church-key, made red hot for the purpose. At Pentecost a great flight of pigeons used to be sent down during mass through holes in the vaulting, to typify the descent of the Holy Spirit. The principal porch had the figure of a lion on either side, seated between which the magistrates of the town administered justice: whence many judgments end with 'donné entre les deux lions.'¹

The church has been frequently enlarged and modernised, but the three western compartments of the nave, the triforium of the fourth, with the beautiful tower, portal, and lower part of the façade, are of 1210; the rest of the nave, aisles, and choir probably of 1347; the apse and its chapels, of 1489. The early XIII. c. portal of the façade formerly belonged to S. Pierre aux Bœufs in the Cité, and was brought here on the destruction of that church in 1837; but the bas-relief of the tympanum is modern. The portal preserves its XVII. c. doors, adorned with medallions of SS. Peter and Paul. There are double aisles, besides the side chapels; behind the high-altar is a twisted column. South of the choir are remains of a XV. c. cloister, the only one in Paris except that of les Billettes. To the right of the chevet is the XVII. c. chapel of Notre Dame d'Espérance, containing a 'miraculous' Virgin. The other chapels contain an immense number of pictures of the French school. The baldacchino was erected from designs of Lebrun, at the expense of Mlle. de Montpensier. The ancient rood-loft, erected (in 1414) by a bequest of Antoine de Compaigne and his wife Oudette, was destroyed in the XVII. c. With three unimportant exceptions all the ancient monuments have perished, but there is a good deal of XV. c. and XVI. c. stained glass.

'L'église de S. Séverin est une des premières de Paris où l'on ait vu des orgues; il y en eut dès le règne du roi Jean, mais c'étoit un petit buffet: aussi l'église n'étoit-elle alors ni si longue ni si large. J'ai lu dans un extrait de nécrologe manuscrit de cette église, que, l'an 1358,

¹ Leboeuf.

le lundi après l'Ascension, maître Reynaud de Douy, écolier en théologie à Paris et gouverneur des grandes écoles de la paroisse S. Séverin, donna à l'église une bonne orgue et bien ordonnées. Celles que l'on a vu subsister jusqu'en 1747, adossées à la tour de l'église, n'avoient été faites qu'en 1512.—Lebauf, 'Hist. de la ville et du diocèse de Paris.'

It was publicly, in the churchyard of S. Séverin, that the first operation for stone took place, in January 1474, on the person of a soldier, condemned to be hanged for theft, and who, when it succeeded, was pardoned and rewarded.¹ The dissection of a *dead* body was considered sacrilegious till the time of François I.

Over the gate which led from the Cimetière de S. Séverin to the Rue de la Parcheminerie was inscribed—

'Passant, penses-tu passer par ce passage,
Où, pensant, j'ai passé?
Si tu n'y penses pas, passant, tu n'es pas sage;
Car en n'y pensant pas, tu te verras passé.'²

'Alfred de Musset est né le 11 décembre, 1810, au centre du vieux Paris, près de l'hôtel de Cluny, dans une maison qui porte encore le No. 33 de la rue des Noyers. Au No. 37 de la même rue demeuraient le grandpère Desherbiers, et une grand' tante propriétaire d'un jardin qui s'étendait jusqu'au pied de la vieille église de Saint-Jean de Latran, aujourd'hui détruite. Tous les petits-neveux de Mme. Denoux ont fait leurs premiers pas dans ce jardin.'—Paul de Musset.

A few steps west, from the Hôtel de Cluny bring us to the modern *Place S. Michel*, with a great fountain of 1860, decorated with a group of S. Michael and the Dragon, by Duret. The site was once of interest as being that (at the angle of the Rue de la Harpe and Rue S. André des Arts) where a fountain and mutilated statue marked the treachery of Périnet le Clerc, who opened here the Porte S. Germain (afterwards Porte de Buci) in 1418 to the Burgundians, an act which led to the murder of the Comte d'Armagnac at the Conciergerie, and a general massacre of his adherents. It was in the *Rue de la Harpe* that Mme. Roland was living

¹ *Chronique de Louis XI.*

² Dulaure, *Hist. de Paris.*

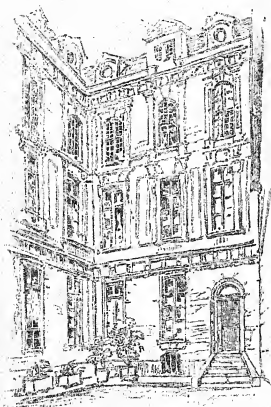
at the time of her arrest. The Boulevard S. Michel now swallows up the greater part of the Rue de la Harpe and also of the Rue d'Enfer. The *Place, Boulevard, and Pont S. Michel* take their name from a destroyed church on the island. On the centre of the bridge stood an equestrian statue of Louis XIII., destroyed during the Revolution.

The *Quai des Augustins*, which stretches along the bank of the Seine, west from the Place S. Michel, commemorates a famous convent. The 'Hermits of S. Augustine,' as they were officially called, had their first convent in Paris in a street off the Rue Montmartre, now called Rue des Vieux Augustins; their second convent was near the Porte S. Victor. This was their third, and here, August 10, 1652, occurred that combat between the monks and the royal archers which made La Fontaine run across the Pont Neuf, exclaiming 'Je vais voir tuer les Augustins!' In the church, built by Charles V., Henri III. instituted the Order of the S. Esprit; the child Louis XIII. was proclaimed king, and Marie de Medicis regent; and many French ecclesiastical assemblies were held. The historian Philippe de Commynes and his wife,¹ and the XVI. c. poet Remi Belleau, were amongst those buried there. The church was pulled down during the Revolution. In the *Rue des Grands Augustins*, Nos. 3, 5, and 7 belong to the *Hôtel d'Hercule*, inhabited by François I. in his youth, and given by him, in the first year of his reign, to the Chancellor Duprat, by whom it was greatly enlarged and embellished.

Under François I. the Hôtel d'Hercule communicated with a hôtel of the Duchesse d'Etampes, in the Rue de l'Hirondelle, which was richly decorated with the salamanders of François and other emblems. 'De toutes ses devises,' says Sauval, 'qu'on voyoit il n'y a pas encore long-tems, je n'ai pu me ressouvenir que de celle ci; c'estoit un cœur enflammé, placé entre un alpha et un omega, pour dire apparemment, il brûlera toujours.' The

¹ Their statues are now in the Louvre.

house was still well preserved when Sauval saw it. 'Les murs,' he says in his *Galanteries des rois de France*, 'sont couverts de tant d'ornements et si finis, qu'il paroît bien que c'estoit un petit palais d'amour, ou la maison des menus plaisirs de François I.'



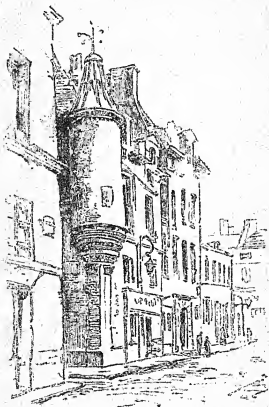
HÔTEL D'HERCULE.

The Rue S. André des Arts (which turns south-west from the Place S. Michel) commemorates the church of that name, a beautiful flamboyant gothic building, with a renaissance façade, demolished at the Revolution. It contained a famous tomb by Auguier to the Thou family,

now in the Louvre. Of later monuments, those of André Duchesne—'père de l'histoire de France,' the engraver Robert Nanteuil, and the poet Houdart de la Motte, were remarkable. On the right and left of the altar were the tombs of François Louis, Prince de Conti, 1709, whose funeral oration was delivered here by Massillon, by Nicolas Coustou (now at Versailles); and of his mother, Anne-Marie Martinozzi, niece of Mazarin, 1672, by Girardon (destroyed during the Revolution). Here also were buried his wife, Marie Thérèse de Bourbon-Condé, 1732; his daughter, Mlle. de la Roche-sur-Yon, 1750; and his grandson's wife, Louise Diane d'Orléans, Princesse de Conti, 1736. The little Collège d'Autun, on the right of the street, was founded for fifteen scholars (in 1327) by Cardinal Pierre Bertrand, Bishop of Autun; it was pulled down in the Revolution. At the same time perished the Collège de Boissi, behind the church, which was founded (in 1358) by Etienne Vidé, of Boissi le Sec.

From the Place S. André des Arts, the *Rue Hautefeuille* runs south, and is perhaps in its domestic architecture the most interesting and the best worth preserving of all Parisian streets. The name Hautefeuille comes from a fortress—*altum folium*, the lofty dwelling—which existed close to this in very early times. No. 5 has an admirable round tourelle belonging to the *Hôtel de Fécamp*. No. 9 is a very curious house with turrets. No. 21 has a well-proportioned octangular tourelle. Near its junction with the Rue de l'Ecole de Médecine, the Premonstratensian Convent opened upon the Rue Hautefeuille with a wide porch and noble staircase: it was destroyed in 1889. The Rue Hautefeuille crosses the *Rue Serpente*, in which, to the east, stood the Collège de Tours, which was swallowed up in the Collège Louis le Grand. It was founded (in 1375) by Etienne de Bourgueil, Archbishop of Tours. To the west, a sculptured glory on a building, at the angle of the *Rue Mignon*, is a still existing relic (the end of the chapel) of the *Collège de*

Mignon (afterwards *Grandmont*), founded in the XIV. c. by Jean Mignon, Archdeacon of Chartres, and sold at the Revolution. It was at one time occupied by the archives of the Royal Treasury. A quaint bit of Old Paris may be seen by following the *Rue du Jardin* from the *Rue*

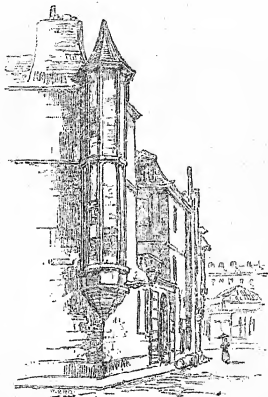


HÔTEL DE FÉCAMP.

Serpente to the *Cour de Rohan*, where part of the wall and the base of a tower of Philippe Auguste still exist. Hence, a gateway opens into the *Cour de Commerce*, by which we may reach the *Rue de l'Ancienne Comédie*.

The *Rue Hautefeuille* falls into the *Rue de l'Ecole*

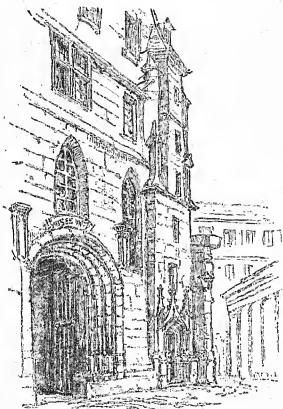
de Médecine, just opposite the interesting remains of the refectory of the famous *Convent of the Cordeliers*, now used to contain the surgical *Musée Dupuytren*. The convent took its popular name from the waist-cord of its Franciscan or Minorite friars, and was supposed to possess the actual



IN THE RUE HAUTEFEUILLE.

‘cordon de S. François.’ Its church was built by S. Louis, with the fine levied upon Enguerrand de Coucy, for having punished with death three young men who were poaching on his land. The heart of Jeanne d’Evreux, wife of Philippe le Bel, was deposited here, by her desire. Other important

monuments in the church were those of Pio, Prince di Carpi, now in the Louvre, and of Alexandre d'Ales or Hales, 'la fleur des philosophes.' It was here that the Duchesse de Nemours, a furious partisan of the Ligue, mounted the steps of the altar, after the death of Henri III.,



LES CORDELIERS.

and harangued the people, pouring forth a torrent of abuse against the murdered tyrant. The theological lectures of the convent were celebrated, especially those of Alexandre Hales, 'le docteur irréfragable'; S. Buonaventura, 'le docteur séraphique'; and Duns Scotus, 'le docteur subtil.'

Marie Thérèse d'Autriche added a large chapel to the church in honour of S. Elizabeth of Hungary, in 1672.

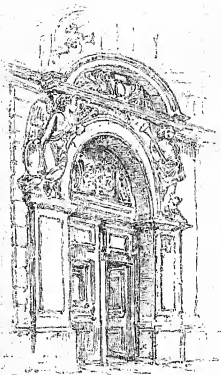
‘L’église des Cordeliers, très sombre, très étroite, très longue, très incommode, était une des plus populaires de Paris. On y célébrait des messes en musique qui jouissaient, vers la fin du dix huitième siècle, d’une réputation méritée; les orgues, fort estimées, étaient touchées par un artiste fameux nommé Miroir. Chaque année, le 8 mai, jour de l’apparition de Saint-Michel, s’y tenait l’assemblée générale des chevaliers de l’ordre de Saint-Michel “en présence d’un commandeur des ordres du Roi, commis à cet effet par Sa Majesté.” C’est également dans l’église des Cordeliers que les membres de l’Académie française faisaient célébrer les services d’usage à la mort de leurs confrères.’—*Lenôtre, ‘Paris Révolutionnaire.’*

At the Revolution the confiscated convent became the place where Camille Desmoulins founded the club of the Cordeliers, of which he and Danton were the principal orators; and it was the tocsin of the Cordeliers which gave the signal for the attack upon the Tuileries, on August 10, 1792. It was also in the church of the Cordeliers that Marat lay in state, upon a catafalque, in his bloody shirt; and in the little court close by, he was buried at midnight by torchlight, to rest (till his removal to the Pantheon) in the very place where he had harangued and excited the people in life. Over his grave was inscribed “Ici repose Marat, l’ami du peuple, assassiné par les ennemis du peuple le 13 Juillet, 1793.” Every Sunday pilgrimages were organised hither to the tomb of Marat. His heart was suspended from the vault of the hall where the Club des Cordeliers had its meetings.

Part of the site of the convent is now occupied by the *Ecole de Dessin*, founded by Bachelier in 1767, and entered from the Rue de l’Ecole de Médecine by a portal of great beauty, richly ornamented with caryatides in relief, by Constant Deseux. The buildings of the school are among the best specimens of XVII. c. architecture in Paris. The cloister is upon the lines of the ancient

cloister of the Cordeliers, and the lower part of the walls, on three sides, is the same.

The *Ecole de Médecine*, on the other side of the street, swallows up the site of the Collège de Dainville, founded (in 1380) by Michel de Dainville, Archdeacon of Arras; of the



PORTAL, ÉCOLE DE DESSIN.

little Collège des Prémontrés; and of the once famous Collège de Bourgogne, founded by Jeanne de Bourgogne, widow of Philippe le Long, for twenty Burgundian scholars to come to Paris to study logic and natural philosophy. Of the education there, contemporary memoirs allow us to judge.

'Je fus mis au collège de Bourgogne dès l'an 1542, en la troisième classe; puis je fis un an peu moins de la première. Je trouve que ces dix-huit mois de collège me firent assez bien. J'appris à répéter, disputer et haranguer en public; pris connoissance d'honnêtes enfans; appris la vie frugale de la scholarité et à régler mes heures, tellement que sortant de là je récitai en public plusieurs vers latins et deux mille vers grecs, faits selon l'âge; récitai Homère par cœur d'un bout à l'autre. Qui fut cause qu'après cela j'étois bien vu par les premiers hommes du temps.'—*Henri de Mesmes, 'Mémoires.'*

The *Musée de l'Anatomie Comparée*, 12 Rue de l'Ecole de Médecine (for students and doctors only), is open daily, except Sundays, from 11 to 4.

The Collège de Bourgogne was comprised in the colleges united to the Collège Louis le Grand. Its buildings were given to the School of Surgery and were pulled down, and the handsome buildings of the Ecole de Médecine (formerly de Chirurgie) founded by Louis XV. (1769) erected in their place.

An admirable tourelle, at the corner of the Rue Larrey, has perished in recent times. At No. 20 Rue de l'Ecole de Médecine (destroyed c. 1885) was the house where, in a back room, Charlotte Corday stabbed Marat—'l'ami du peuple'—in his bath,¹ July 13, 1793.

'Charlotte évita d'arrêter son regard sur lui, de peur de trahir l'horreur de son âme. Debout, les yeux baissés, les mains pendantes auprès de la baignoire, elle attende que Marat l'interroge sur la situation de la Normandie. Elle répond brièvement, en donnant à ses réponses le sens et le couleur propres à flatter les dispositions présumées du démagogue. Il lui demande ensuite les noms des députés réfugiés à Caen. Elle les lui dicte. Il les note; puis, quand il a fini d'écrire ces noms: "C'est bien!" dit-il de l'accent d'un homme sûr de sa vengeance; "avant huit jours ils iront tous à la guillotine!"

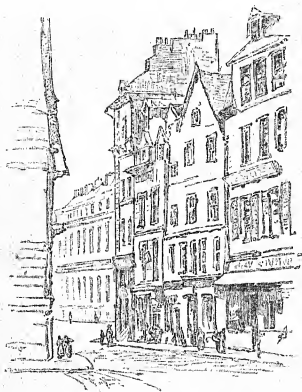
'A ces mots, comme si l'âme de Charlotte eut attendu un dernier forfait pour se résoudre à frapper le coup, elle tire de son sein le couteau, et le plonge avec une force surnaturelle jusqu'au manche dans le cœur de Marat. Charlotte retire du même mouvement le couteau ensan-

¹ The bath is now in the Musée Grévin.

glanté du corps de la victime et le laisse glisser à ses pieds. "A moi, ma chère amie, à moi!" s'écrie Marat, et il expire sous le coup.—*Lamartine 'Hist. des Girondins.'*

The illustration represents the still existing old houses which adjoined that of Marat.

A monument by Auguste Paris has recently been



IN THE RUE DE L'ÉCOLE DE MÉDECINE.

erected near this to Danton, one of the monsters of the Great Revolution, who was Minister of Justice at the time when the massacres of September were perpetrated, of which the noblest and best of Frenchmen were the victims. His house in the Rue des Cordeliers is now swallowed

up in the Boulevard S. Germain. It was there that he was arrested late on a March evening in 1794.

‘ Il y a encore, sur le boulevard Saint Germain, une ligne d’anciennes maisons à pignons irréguliers, à fenêtres étroites ; c’est tout un côté de la rue des Cordeliers, que le hasard de l’alignement a respecté ; c’étaient les *vis-a-vis* de Danton. Par la pensée on se représente ces vieilles façades brutalement éclairées de la lumière des torches, avec, à toutes les croisées, des têtes effarées qui se montrent, qui s’interpellent, qui s’interrogent ; ou entend des cris de femme, et, dans la rue, contre ces devantures, au milieu d’un groupe, un homme se retourne, et, d’une voix tonnante, crie : “ Adieu, adieu ! ” C’est Danton qu’on emmène. ’— *Lenôtre, ‘ Paris Révolutionnaire. ’*

The Rue de l’Ecole de Médecine is henceforth swallowed up in the Boulevard S. Germain, on the right of which is the *Rue de l’Ancienne Comédie*, which once contained (on the site of No. 14) the Théâtre Comédie Française ;¹ and opposite it, the Café Procope, the resort of Voltaire and all the literary celebrities of his time.

¹ From 1689 to 1770.

CHAPTER VIII.

THE FAUBOURG S. GERMAIN.

THE Pont Royal, opposite the site of the Tuileries, leads us to the *Quai Voltaire*, so called because Voltaire died in the hôtel of his friend the Marquis de Villette, at the angle of the quai and the Rue de Beaune. The house (No. 27) was afterwards closed till the empire, a circumstance which was taken advantage of in using it as a hiding-place for priests. An inscription marks the house (No. 11) where Ingres died. No. 15 has been inhabited both by Carl Vernet and Pradier. The Hôtels Latrifle, Choiseul, and De Mailly (residence of Mme. de Chateauroux, mistress of Louis XV.¹) were also on this quai. Beyond the Quai Voltaire is the *Quai Malaquais*; both are lined with bookstalls, where literary treasures may often be discovered. No. 17, with a great courtyard opening upon the Quai Malaquais, is the XVIII. c. *Hôtel de Bouillon* or *de Juigné*, occupied under the empire by the Ministère de Police.

From the *Pont des S. Pères*, which crosses the Seine opposite the *Rue des S. Pères*, and has four seated statues by Petitot, is one of the best of the Paris river views.

'D'abord, au premier plan, c'était le port S. Nicolas, les cabines basses des bureaux de la navigation, la grande berge pavée qui descend, encombrée de tas de sable, de tonneaux et de sacs, bordée d'une file de péniches encore pleines, où grouillait un peuple de débardeurs, que

¹ The room in which she died still exists, though only the left wing of the hôtel remains, toward the Rue de Beaune. The ceiling is decorated with curious allegorical medallions.

dominait le bras gigantesque d'une grue de fonte ; tandis que de l'autre côté de l'eau, un bain froid, égayé par les éclats des derniers baigneurs de la saison, laissait flotter au vent les drapeaux de toile grise qui lui servaient de toiture. Puis, au milieu, la Seine vide montait, verdâtre, avec des petits flots dansants, fouettée de blanc, de bleu et de rose. Et le pont des Arts établissait un second plan, très-haut sur ses charpentes de fer, d'une légèreté de dentelle noire, animé du perpétuel va-et-vient des piétons, une chevauchée de fourmis, sur la mince ligne de son tablier. En dessous, la Seine continuait, au loin ; on voyait les vieilles arches du Pont-Neuf, bruni de la rouille des pierres ; une trouée s'ouvrait à gauche, jusqu'à l'île S. Louis, une fuite de miroir d'un raccourci aveuglant ; et l'autre bras l'ouvrait court, l'écluse de la Monnaie semblait boucher la vue de sa barre d'écume. Le long du Pont-Neuf, de grands omnibus jaunes, des tapissières bariolées, défilaient avec une régularité mécanique de jouets d'enfant. Tout le fond s'encadrait là, dans les perspectives des deux rives ; sur la rive droite, les maisons des quais, à demi cachées par un bouquet de grands arbres, d'où émergeaient, à l'horizon, une encoignure de l'Hôtel de Ville et le clocher carré de S. Gervais, perdus dans une confusion de faubourg ; sur la rive gauche, une aile de l'Institut, la façade plate de la Monnaie, des arbres encore, en enfilade. Mais ce qui tenait le centre de l'immense tableau, ce qui montait du fleuve, se haussait, occupait le ciel, c'était la Cité, cette proue de l'antique vaisseau, éternellement dorée par le couchant. En bas, les peupliers du terre-plein verdissaient en une masse puissante, cachant la statue. Plus haut, le soleil opposait les deux faces, éteignant dans l'ombre des maisons grises du quai de l'Horloge, éclairant d'une flambée les maisons vermeilles du quai des Orfèvres, des files de maisons irrégulières, si nettes, que l'œil en distinguait les moindres détails, les boutiques, les enseignes, jusqu'aux rideaux des fenêtres. Plus haut, parmi la dentelure des cheminées, derrière l'échiquier oblique des petits toits, les poivrières du Palais et les combles de la Préfecture étendaient des nappes d'ardoises, coupées d'une colossale affiche blanche, peinte sur un mur, dont les lettres géantes, vues de tout Paris, étaient comme l'efflorescence de la fièvre moderne au front de la ville. Plus haut, plus haut encore, par dessus les tours jumelles de Notre-Dame, d'un ton de vieil or, deux flèches s'élançaient, en arrière la flèche de la cathédrale, sur la gauche la flèche de la S. Chapelle, d'une élégance si fine, qu'elles semblaient frémir à la brise, hautaine mûre du vaisseau séculaire, plongeant dans la clarté, en plein ciel. — Zola, *'L'Œuvre.'*

On the right of the Rue des Saints Pères, in the old Hôtel de Fleury, originally built by Antoine in 1768, is the

Ecole des Ponts et Chaussées. No. 5 in this street is the *Hôtel de Chabannes*, No. 12 the *Hôtel d'Affry*; Custine lived at No. 39. The *Académie de Médecine* occupies the chapel of the old convent of the Frères de la Charité at No. 49. Scarron at one time lived at No. 50 in the *Hôtel de Pons*.

Close to the entrance of the Rue Bonaparte (formerly Pot-de-Fer), on the right of the street, is the *Ecole des Beaux-Arts* (open daily from 10 to 4, except Sundays and holidays, when it opens at 12), occupying the site of the Couvent des Petits Augustins, founded by Marguerite de Valois,¹ first and divorced wife of Henri IV. (the 'grosse Margot' of her brother, Charles IX.). One of her eccentric ideas was to have a *Chapelle des Louanges*, served by fourteen friars, who were never to leave the convent, and never to cease singing, two and two at a time.

'La reine Marguerite avoit fait venir des Augustins déchaussés (Petits-Pères) auxquels elle donna une maison, six arpents de terrain et six mille livres de rente perpétuelle, à condition qu'ils chanteroient des cantiques et les louanges de Dieu *sur des airs qui seroient faits par son ordre*. Ces pères, assurément, n'aimoient pas la musique, ils s'obstinèrent à ne vouloir que psalmodier; elle les chassa, et mit à leur place des Augustins chaussés, qui se sont assez bien arrondis depuis, et qui ont donné le nom à la rue.'—*Saint Foix, 'Ess. hist. sur Paris,' 1776.*

The famous Duke of Lauzun died at the Petits Augustins in December 1723, at above ninety, having married Mlle. de Lorges after the death of La Grande Mademoiselle. During the Revolution the convent was used as a *Musée des Monuments français*, and more than twelve hundred pieces of sculpture from churches, palaces, and convents were saved from destruction and collected here by the energy and care of Alexandre Lenoir. The admiration

¹ The Queen intended her foundation to be called Couvent de Jacob, a name which has passed to a neighbouring street. She bequeathed her heart to the convent, to be preserved in its chapel.

excited by the collection thus formed laid the foundation of a revived interest throughout France in the art of the middle ages, so that the Musée des Petits Augustins may be considered to have done a great work, though it was suppressed in 1816. A few—too few—of its precious contents were then restored to their proper sites; most of those unclaimed were transferred to the Louvre, Versailles, or S. Denis: several remain here. Nothing but the convent chapel and an oratory called after Marguerite de Valois remain of the conventual buildings. The present magnificent edifice was begun under Louis XVIII. and finished under Louis Philippe. In the midst of the first court is a corinthian column surmounted by a figure of Abundance, in the style of Germain Pilon. To the left are a number of XV. c. sculptures from the Hôtel de la Trémouille in the Rue des Bourdonnais, destroyed 1841. On the right is the convent chapel, its portal replaced by that of the inner court of the Château d'Anet—a beautiful work of Jean Goujon and Philibert Delorme. Dividing the first from the second court is a façade from the château of Cardinal d'Amboise at Gaillon.

Amongst the fragments in the second court are symbolical sculptures executed for the chapel of Philippe de Comines at the Grands Augustins; capitals from the old church of S. Geneviève (XI. c.); incised tombs, greatly injured by exposure to the weather; and two porticoes (at the sides) from Gaillon. In the centre is the graceful shallow fountain ordered for the cloister of S. Denis by the Abbot Hugues (XII. c.).

The *Salle Melpomene* is used for exhibitions of pictures. The chapel, used as a museum of renaissance sculpture, is decorated by Sigalon with a copy of the 'Last Judgment' of Michelangelo. The amphitheatre is adorned with the Hemicycle of *Paul Delaroche*, representing the great artists of all ages and nations. In a corner of the cloister which surrounds the delightful and umbrageous *Cour du Mûrier*,

the 'Jeunesse' of Chapu stretches a branch of laurel towards the bust (by Degeorge) of the artist Henri Regnault, killed in the defence of Paris, 1870-71.

The enlarging of the Beaux Arts towards the Quai Malaquais has destroyed the Hôtel de Créqui or Mazarin, where Fouché and Savary had their secret police office. In the next house (also destroyed now) Henrietta Maria once lived, and afterwards Marie Mancini, Duchesse de Bouillon: it had paintings by Lebrun.

The *Rue Visconti*, almost opposite the Beaux Arts (now called after the famous architect), was, as Rue des Marais, the great centre of the Huguenots. D'Aubigné says that it used to be called 'le petit Genève.' No. 19 in this street is the *Hôtel des Ranes*, on the site of the Petit Pré aux Clercs, and was the house in which Racine died, April 22, 1699. Adrienne Lecouvreur lived there in 1730, and it was also inhabited by Champmelé and Hippolyte Clairon.

In the *Rue Jacob*, behind the Beaux Arts, is (No. 47) the *Hôpital de la Charité*, founded by Marie de Medicis, who established the brothers of S. Jean de Dieu (Benfratelli) in Paris in 1602. The buildings mostly date from 1606-1637. Antoine, architect of La Monnaie, added a wing at the end of the last century. The ancient chapel of the convent, now occupied by the Académie de Médecine, has a façade on the Rue des S. Pères.

The part of the Rue Jacob east of the Rue Bonaparte, formerly Rue du Colombier, contained, on its south side, the ancient chapel of S. Martin le Vieux (or des Orges), and afterwards, on the same site, a house with a very picturesque tourelle, destroyed 1850.¹ In this street Boileau lived, and received Molière, Racine, and his other illustrious friends. Here too was the Hôtel du Parc Royal, at which Horace Walpole invariably stayed when he came to see Mme. de Deffand and his Parisian friends.

¹ See Adolphe Bertz, *Top. hist. du vieux Paris*.

Returning to the Quai, and passing an admirable *Statue of Voltaire* by Caillé, we reach the *Institut de France*, held in a palace built on the site of the Hôtel de Nesle, in pursuance of the will of Cardinal Mazarin, who left a fortune to build a college for sixty gentlemen of Pignerol, the States of the Church, Alsace, Flanders, and Roussillon. The works, begun from designs of Levau, were finished in 1662, and the new college received the official name of Collège Mazarin, but the public called it Collège des Quatre Nations. Cardinal Mazarin was buried in its church, where his niece, the Duchesse Mazarin, too famous during the reign of Charles II., dying in England in 1699, was buried by his side, after her body had been carried about for two years by her husband, from whom she had been separated in life since her twenty-fourth year.¹

During the Revolution the buildings of the college were used as a prison. The Institute was installed there on October 26, 1795, having been originally designed by Colbert, though only founded by the National Convention to replace the academies it had destroyed. The five academies united here are now: 1. Académie Française; 2. Académie des Inscriptions et Belles-Lettres; 3. Académie des Sciences; 4. Académie des Beaux-Arts; 5. Académie des Sciences Morales et Politiques. The library and collections of the Institute are common to all the academies. A general meeting for the distribution of prizes is held every year on October 25.

The *Académie Française* was founded by Richelieu (1635). It has never numbered more than forty members. Their object is supposed to be the perfecting of the French language and the advancement of literature. The expression, 'Couronné par l'Académie Française,' means that the author has received one of the prizes of the French Academy. The reputation of the Academy has, however, been by no means untarnished. It was the Academy of flatterers which,

in the time of Louis XIV., proposed as a subject, 'Laquelle des vertus du roi est la plus digne de l'admiration?' It was the Academy which rejected both Racine and Boileau, till the king insisted on their admission; which never admitted Molière; which never invited Helvetius, Rousseau, Diderot, Raynal; and which expelled the patriot S. Pierre.

'Des que j'eus l'air d'un homme heureux, tous mes confrères, les beaux esprits de Paris, se déchainèrent contre moi avec toute l'animosité et l'acharnement qu'ils devaient avoir contre quelqu'un à qui on donnait les récompenses qu'il méritait.'—*Voltaire*.

The front of the *Palais de l'Institut* is a concave semi-circle, ending in pavilions, and in the centre is the domed church, which contained the tomb of Mazarin, the masterpiece of Coysevox, now in the Louvre. This is now the hall of the General Assembly of the different sections of the Institute. The 'République' in front of the building is by Soitoux.

Mazarin collected books from his earliest years, and, after he became Prime Minister, opened every Thursday his library of 45,000 volumes to the public. But, in 1651, during the troubles of the Fronde, Parliament ordered the Cardinal's books to be sold, and his library was entirely dispersed. When, only two years after, Mazarin returned more powerful than ever, he left no effort untried to recover his books, which was rendered easier because their bindings bore his arms. By 1660 the library was recovered, and in the following year he bestowed it upon his foundation of the Collège des Quatre Nations. At the Revolution, the collection was increased by 50,000 books seized from religious houses or private collections, including those of 'Louis Capet, Veuve Capet, Adélaïde Capet,' &c. The Library is open to the public daily from 10 to 5, except on Sundays and holidays. The vacation is from July 15 to September 1.

The *Bibliothèque Mazarine* is entered from the left of

the courtyard. In the anteroom is a copper globe executed by the brothers Bergwin for Louis XVI., and at which the king is believed to have worked with his own hands. The library itself is a long chamber, full of dignity and repose. The bookshelves are divided by pillars, with busts in front: that of Mazarin stands at the end. In the centre are cases full of books attractive from rare bindings or autographs of previous possessors, and a collection of models of Pelasgic buildings very interesting to those who have travelled in Greece and Italy.

The dome of the Institute is always a great feature in views of Paris, but especially at sunset.

‘Dans aucune futaie séculaire, sur aucune route de montagne, par les prairies d’aucune plaine, il n’y aura jamais des fins de jour aussi triomphales que derrière la coupole de l’Institut. C’est Paris qui s’endort dans sa gloire.’—Zola, *‘L’Œuvre.’*

The Tour de Nesle (Nigella), which formerly occupied the site of the Institute, was a lofty round tower with a loftier tourelle containing a winding staircase, attached to it. It corresponded with another tower on the other side of the river, which stood at some distance from the Louvre, at the angle of the city walls, and was known as ‘la Tour qui fait le coin.’ Sometimes, for the protection of the river, a chain was stretched from one tower to the other. The Tour de Nesle, enclosed in the walls of Philippe Auguste, was part of a hôtel which belonged to Amauri de Nesle, who sold it to Philippe le Bel in 1308. Jeanne de Bourgogne, wife of Philippe le Long, always lived in the Hôtel de Nesle during the eight years of her widowhood. Her being the heiress of Franche Comté had caused her to be acquitted and reconciled to her husband after she was accused of adultery together with the two other daughters-in-law of Philippe le Bel, though the Princesses Blanche and Marguerite were imprisoned for life, and their supposed lovers, Philippe and Gautier

d'Aulnai, beheaded, after the most cruel tortures. At the same time, many persons, as well of lofty as of humble degree, supposed to have favoured the loves of the princesses, were sewn up in sacks and thrown into the river. It is probable that Jeanne, who was accused of the same *galanteries* as her sisters-in-law, and who actually lived at the Tour de Nesle, was the heroine of its famous legend.

'C'étoit une reine qui se tenoit à l'hôtel de Nesle, faisant le guet au passants, et ceux qui lui revenoient et agréoient le plus, de quelque sorte de gens que ce fussent, elle les faisait appeler et venir à soy de nuit, et après en avoir tiré ce qu'elle en vouloit, elle les faisoit précipiter du haut de la tour qui paraît encore en bas en l'eau, et les faisoit noyer. Je ne veux pas dire que cela soit vrai, mais le vulgaire, au moins plupart de Paris, l'affirme, et n'y a si commun, qu'en lui montrant la tour seulement et en l'interrogeant, que de lui-même ne le die.'—*Brantôme, 'Dames Galantes.'*

'Robert Gaguin, historien de la fin du quinzième siècle, raconte qu'un écolier, nommé Jean Buridan, ayant échappé à ce péril, posa dans les écoles le célèbre *sophisme*: *Licetum est occidere reginam* (il est permis de tuer une reine)! "Lequel Buridan fut, au temps que régna Philippe de Valois, très-renommé régent ès-arts libéraux." Selon d'autres récits, la cruelle reine aurait, au contraire, attenté à la vie du savant docteur Buridan, un des chefs de la secte philosophique des *nominaux* (nominalistes), parce qu'il détournait ses écoliers des *illicites amours* de cette Messaline du moyen âge.'—*Martin, 'Hist. de France.'*

The poet Villon, who was born in 1431, writes in his 'Ballade des Dames du temps jadis'—

'Semblablement où est la royne
Qui commanda que Buridan
Fut jeté en un sac en Sceine.'

It was to this same Hôtel de Nesle that Henriette de Clèves, wife of Louis de Gonzague, Duc de Nemours, brought the head of her lover Coconas (beheaded 1574), which had been exposed on the Place de Grève, and which she carried off at night, and kept ever after in a cabinet

behind her bed.¹ The same chamber was watered with the tears of her granddaughter, Marie Louise de Gonzague de Clèves, whose lover, Cinq-Mars, had the same fate as Coconas, and was beheaded in 1642.

Henry V. of England inhabited the Tour de Nesle when he was at Paris, and caused 'Le mystère de la passion de Saint Georges' to be acted there. 'Le Petit Nesle' was granted by François I. to Benvenuto Cellini as a residence and studio in 1540.² In 1552 Henri II. sold the hôtel, and soon after it was all pulled down, except the tower and gateway (by which part of the army of Henri IV. entered Paris), which stood till 1663, when they were demolished to make way for the Collège Mazarin.

The painter Jouvenet lived and worked in the pavilion of the Collège Mazarin which touches the Quai Conti. On the *Quai Conti*, a house at the corner of the Rue de Nevers was that in which Napoleon I. lived, on the fifth floor, as a simple officer of artillery, fresh from the school of Brienne.

Behind the Institute, on the west, runs the *Rue Mazarin*, famous for its curiosity-shops, where, behind the houses, are remains of the walls of Philippe Auguste.

A little east of the Institute (No. 11) is the *Hôtel de la Monnaie* (the Mint), a fine building by Jacques Denis Antoine, erected 1768-1775, on a site previously occupied by the Hôtel de Guénégaud,³ then by the Grand et Petit Hôtels de Conti. The original mint was in the Ile de la Cité. The museum of coins, medals, &c., is open to the public on Tuesdays and Fridays from 12 to 3. The laboratory is only shown by a special permission from

¹ See *Mémoires de Nevers*, i, 57.

² See the Autobiography of Cellini.

³ The literary soirées of Mme. de Guénégaud had a great celebrity. The *Mémoires de Coulanges* describe Boileau reciting his verses there to a society composed of Mmes. de Sévigné, de Feuquières, and de la Fayette, MM. de la Rochefoucauld, de Sens, de Saintes, de Léon, and de Caumartin.

the Commission des Monnaies et Médailles. On the garden side a stately front of the *Petit Hôtel de Conti* may still be seen enclosed in later buildings.

We may now turn south, following the Rue de la Seine, where Marguerite de Valois, the repudiated and licentious first wife of Henri IV., having leave to reside in Paris, lived in the house known as Hôtel de Valois (after she left the Hôtel de Sens in the Marais) till her death, which occurred here, March 27, 1615. She chose this residence, the 'Hostel' where Lord Herbert of Cherbury 'saw many balls and masks,' because 'il lui parut piquant de demeurer vis-à-vis du Louvre, où régnait Marie de Médicis.' Sully, however, praises the sweetness of temper, resignation, and disinterestedness of Queen Marguerite.

'I saw Queene Margarite, the king's divorced wife, being carried by men in the open streets under a stately canopy.'—*Coryat's 'Cru-dities,'* 1611.

It was in the house of Queen Marguerite (burnt Feb. 1890) that the first literary academy met, under Antoine Leclerc de la Forêt as president, and it was inhabited both by Mirabeau and Sieyès.

The Rue de la Seine will bring us to the *Palace of the Luxembourg*, now the *Palace of the Senate* (open from 9 to 4 in winter, 9 to 5 in summer), built by Marie de Medicis on the site of a hôtel erected by Robert de Harlay de Saucy early in the XVI. c., which was bought by the Duc de Pincy-Luxembourg. The queen employed Salomon de Brosse¹ as her architect in 1615, and his work was completed in 1620. The ground floor, in the Tuscan style, was intended to convey a reminiscence of the Florentine Palazzo Pitti, in which Marie de Medicis was born: the upper stories are Grecian.

¹ Nephew of Jacques Androuet du Cerceau, whom he succeeded as architect to Marie de Medicis. The Jean de Brosse who was architect to Marguerite, first wife of Henri IV., was probably a brother of Salomon.

'I think this one of the most noble, entire, and finish'd piles that is to be seen, taking it with the gardens and all its accomplishments.'
—*John Evelyn*.

'In plan, the Luxembourg is essentially French, consisting of a magnificent *corps de logis* 315 feet in width by 170 feet in depth, and three stories in height, from which wings project 230 feet, enclosing a courtyard, with the usual screen and entrance tower in front. By the boldness of his masses, and the variety of light and shade he has introduced everywhere, the architect has sought to relieve the monotony of detail by the variety of outline. He has done this with such success that even now there are few palaces in France which, on the whole, are so satisfactory and so little open to adverse criticism.'—*Fergusson*.

The queen intended to call the palace Palais Medicis, though the name has always clung to it which is derived from François de Luxembourg, prince de Tingry, who owned the site in 1570. The palace was bequeathed by Marie de Medicis to her younger son, Gaston, Duc d'Orléans, from whom it came to his two daughters, who each held half of the Luxembourg—'La Grande Mademoiselle,' and the pious Duchesse de Guise (whose mother, sister of the Duc de Lorraine, had clandestinely become the second wife of Monsieur), who was terribly tyrannised over by her rich half-sister. It was here that Mademoiselle received the visits of M. de Lauzun, whilst La Fosse was painting the loves of Flore and Zephyr, and here that she astonished Europe by the announcement of her intended marriage, to which—for a few days—Louis XIV. was induced to give his consent.

'Je m'en vais vous mander la chose la plus étonnante, la plus surprenante, la plus merveilleuse, la plus miraculeuse, la plus triomphante, la plus étourdissante, la plus inouïe, la plus singulière, la plus extraordinaire, la plus incroyable, la plus imprévue, la plus grande, la plus petite, la plus rare, la plus commune, la plus éclatante, la plus secrète jusqu'aujourd'hui, la plus brillante, la plus digne d'envie; enfin une chose dont on ne trouve qu'un exemple dans les siècles passés, encore cet exemple n'est-il pas juste; une chose que nous ne saurions croire à Paris, comment la pourrait-on croire à Lyon! une chose qui fait crier miséricorde à tout le monde; une chose enfin qui se fera dimanche,

ou ceux qui la verront croiront avoir la *berlue* ; une chose qui se fera dimanche, et qui ne sera peut-être pas faite lundi. Je ne puis me résoudre à vous la dire ; devinez-la, je vous donne en trois ; *jetez-vous votre langue aux chiens* ? Hé bien ! il faut donc vous le dire. M. de Lauzun épouse dimanche au Louvre, devinez qui ? Je vous le donne en quatre, je vous le donne en six, je vous le donne en cent. Mme. de Coulanges dit : "Voilà qui est bien difficile à deviner ; c'est Mme. de la Vallière." "Point du tout, madame." "C'est donc Mlle. de Retz ?" "Point du tout, vous, êtes bien provinciale." "Ah ! vraiment, nous sommes bien bêtes," dites-vous, "c'est Mlle. Colbert." "Encore moins." "C'est assurément Mlle. de Créqui." Vous n'y êtes pas. Il faut donc à la fin vous le dire : il épouse dimanche au Louvre, avec la permission du roi, Mademoiselle . . . Mademoiselle de . . . Mademoiselle, devinez le nom ; il épouse Mademoiselle, fille de feu Monsieur, Mademoiselle, petite-fille de Henri IV., Mademoiselle d'Eu, Mademoiselle de Dombes, Mademoiselle de Montpensier, Mademoiselle d'Orléans, Mademoiselle cousine germaine du roi, Mademoiselle destinée au trône, Mademoiselle, le seul parti de France qui fut digne de Monsieur. Voilà un beau sujet de discourir.—*Mme. de Sévigné*, 15 décembre, 1670.

Unfortunately for Mademoiselle, she did not take the king at his word and marry at once, but waited for a magnificent ceremonial. Four days later we read—

'Ce qui s'appelle tomber du haut des nues, c'est ce qui arriva hier au soir aux Tuileries ; mais il faut reprendre les choses de plus loin. Vous en êtes à la joie, aux transports, aux ravissements de la Princesse et de son bienheureux amant. Ce fut donc lundi que la chose fut déclarée, comme je vous l'ai mandé. Le mardi se passa à parler, à s'étonner, à complimenter. Le mercredi, Mademoiselle fit une donation à M. de Lauzun, avec dessein de lui donner les titres, les noms et les ornemens nécessaires pour être nommé dans le contrat de mariage qui fut fait le même jour. Elle lui donna donc, en attendant mieux, quatre duchés : le premier, c'est le comté d'Eu, qui est la première pairie de France, et qui donne le premier rang ; le duché de Montpensier, dont il porta hier le nom toute la journée ; le duché de Saint-Fangeau ; le duché de Châtellerault ; tout cela estime vingt-deux millions. Le contrat fut dressé ensuite ; il y prit le nom de Montpensier. Le jeudi matin, qui étoit hier, Mademoiselle espéra que le roi signeroit le contrat, comme il l'avoit dit ; mais sur les sept heures du soir, la reine, Monsieur, et plusieurs barbons firent entendre à Sa Majesté que cette affaire faisoit tort à sa réputation ; en sorte qu'après avoir fait venir

Mademoiselle et M. de Lauzun, le roi lui déclara, devant M. le Prince, qu'il leur défendoit absolument de songer à ce mariage. M. de Lauzun reçut cet ordre avec tout le respect, toute la soumission, toute la fermeté et toute le désespoir que méritoit une si grande chute. Pour Mademoiselle, suivant son humeur, elle éclata en pleurs, en cris, en douleurs violentes, en plaintes excessives ; et tout le jour elle a gardé son lit, sans rien avaler que des bouillons. Voilà un beau songe ; voilà un beau sujet de roman ou de tragédie.'

The independent spirit of Mademoiselle was not confined to her love-affairs.

'Lorsqu'on porta le deuil de Cromwell à la cour de France, Mademoiselle fut la seule qui ne rendit point cet hommage à la mémoire du meurtrier d'un roi son parent.'—*Voltaire*.

At her death, Mademoiselle bequeathed her right in the Luxembourg to her cousin Philippe, Duc d'Orléans, brother of Louis XIV. During the Regency, the palace was the residence of the Duchesse de Berry (daughter of the Regent, Philippe d'Orléans), who in her orgies here rivalled those of her father at the Palais Royal. The Luxembourg was bought by Louis XV., and given by Louis XVI. to his brother, 'Monsieur,' who resided in it till his escape from Paris at the time of the flight to Varennes.

Treated as national property during the Revolution, the Luxembourg became one of the prisons of the Reign of Terror. Amongst other prisoners, comprising the most illustrious names in France, were the Vicomte de Beauharnais and his wife Josephine, afterwards Empress of the French : 'De quoi se plaignent donc ces damnés aristocrates?' cried a Montagnard ; 'nous les logeons dans les châteaux royaux.' David the painter designed his picture of the Sabines during his imprisonment at the Luxembourg, in a little room on the second floor. Here also, in a different category, were imprisoned Hébert, Danton, Camille Desmoulins, Philippeaux, Lacroix, Hérault de Séchelles, Payne, Bazire, Chabot, and Fabre d'Eglantine. In 1793 people used to come and stand for hours in the garden in the hope of being able to

have a last sight of their friends, when they were allowed to show themselves at the windows.

‘ Outre la douleur qu’on avait de voir chaque jour enlever à ses côtés un camarade dont le temps et le malheur avaient souvent fait un ami précieux ; outre l’attente cruelle où chacun était lui-même d’être transféré et guillotiné ; outre les persécutions sans nombre que le génie barbare du concierge et de son complice suscitait tous les jours ; outre les alarmes perpétuelles où le silence forcé des familles et le refus des journaux plongeaient tous les détenus, survint une nouvelle calamité qui devait opérer sur le physique les maux dont le moral était depuis long-temps affecté. Je parle des tables communes, cette institution si précieuse en elle-même, si elle n’avait pas été abandonnée à des hommes avides qui spéculaient pour empoisonner ou faire mourir de faim les citoyens qu’ils devaient nourrir. . . . Ce qu’on demandait arriva ; les maladies se multiplièrent, et les malades n’avaient aucun secours ; il fallait, pour faire entrer de la tisane, une permission du médecin, qui devait être visée par l’administration de police, dans les bureaux de laquelle la permission restait encore plusieurs jours ; enfin quand on l’obtenait, ce n’était qu’à prix d’argent qu’on pouvait se procurer les drogues ordonnées. Chacun dépérissait ; la mort était peinte sur tous les visages ; on n’entendait pour toute nouvelle que la voix sépulcrale d’un scélérat soudoyé, qui venait sous les fenêtres des malheureux détenus, crier : *La liste des soixante ou quatre-vingts gagnants à la loterie de la sainte guillotine.* Des barrières avaient ôté la triste et dernière consolation que pussent avoir les prisonniers en apercevant leur famille ou leurs amis. Tous avaient fait le sacrifice de leur vie, et attendaient avec une morne résignation l’instant du supplice. Les malheureux qui l’osaient prévenir étaient regardés par ces mangeurs d’hommes comme les scélérats les plus consommés, et on insultait avec barbarie à leurs cadavres et à leur mémoire. ’— *Mémoires sur les prisons.*

‘ Parmi les prisonniers du Luxembourg se trouvaient les duchesses de Noailles et d’Ayen ; la première était âgée d’environ quatre-vingt-trois ans, et presque entièrement sourde ; à peine pouvait-elle marcher : elle était obligée d’aller comme les autres à la gamelle, et de porter avec elle une bouteille, une assiette, et un couvert de bois ; il n’était pas permis d’en avoir d’autre. Comme on mourait de faim lorsqu’on allait à ce pitoyable dîner, chacun se pressait pour arriver le plus tôt possible, sans faire attention à ceux qui étaient à côté de soi. La vieille maréchale était poussée comme les autres ; et, trop faible pour résister à ce choc, elle se traînait le long du mur pour ne pas être à chaque pas renversée ; elle n’osait avancer ni reculer, et n’arrivait à la table que

lorsque tout le monde était placé. Le geôlier la prenait rudement par le bras, la faisait pirouetter, et la plaça sur le banc comme s'il y eût mis un paquet.'—*Beaulieu*, '*Essais historiques*.'

It was at the Luxembourg that (December 10, 1797) Bonaparte presented the treaty of the peace of Campo Formio to the Directory, after returning from his first campaign in Italy. At the end of 1799, the palace became for a time *Le Palais du Consulat*: under the empire it was *Le Palais du Sénat*, then *de la Pairie*. Marshal Ney was condemned to death here, after the Restoration (November 21, 1815), and was executed in the Allée de l'Observatoire, at the end of the garden, on December 7. The iron wicket still remains in the door of his prison, opening west at the end of the great gallery of archives. The ministers of Charles X. were also judged at the Luxembourg, and Fieschi and the other conspirators of July 1835 were condemned here; as was Prince Louis Napoleon Bonaparte, after the attempt at Boulogne in 1840. After the Commune the Préfecture of the Seine was installed at the Luxembourg, and remained there till 1879.

The Luxembourg is only shown when the Senate is not sitting. The apartments best worth seeing are the *Chapel* of 1844, decorated with modern paintings; and the *Ancienne Salle du Livre d'or*—where the titles and arms of peers were preserved under the Restoration and Louis Philippe—adorned with the decorations of the apartment of Marie de Medicis. The ceiling of the gallery which forms part of the hall represents the Apotheosis of Marie. The arabesques in the principal hall are attributed to *Giovanni da Udine*: the ceiling represents Marie de Medicis re-establishing the peace and unity of France. The first floor is reached by a great staircase which occupies the place of a gallery once filled with the twenty-four great pictures of the life of the Regent Marie by Rubens, now in the Louvre. The oratory of the queen and another room

are now united to form the *Salle des Gardes*, her bedroom is the *Salle des Messagers d'Etat*, and her reception-room is known as the *Salon de Napoléon I.* The cupola of the *Salle du Trône* by *Alaux* represents the Apotheosis of the first emperor.

The *Hôtel du Petit Luxembourg* is a dependency of the greater palace, and was erected about the same time by Richelieu, who resided here till the Palais Royal was built. When he moved thither, he gave this palace to his niece, the Duchesse d'Aiguillon, from whom it passed to Henri Jules de Bourbon-Condé, after which it received the name of *Petit Bourbon*. Anne, Palatine of Bavaria, lived here, and added a hôtel towards the Rue Vaugirard to accommodate her suite. Under the first empire the Petit Luxembourg was occupied for some time by Joseph Bonaparte. It is now the official residence of the President of the Senate. The cloister of the former convent of the Filles du Calvaire, whom Marie de Medicis established near her palace, is now a winter garden attached to the Petit Luxembourg. The chapel, standing close to the grille of the Rue de Vaugirard, is an admirable specimen of the renaissance of the end of the XVI. c.: on the summit of its gable is a symbolical Pelican nourishing its young.

Beyond the Petit Luxembourg is a modern building containing the *Musée du Luxembourg*. The collection now in the galleries of the Louvre was begun at the Luxembourg and only removed in 1779, when Monsieur came to reside here. In 1802 a new gallery was begun at the Luxembourg, but, in 1815, its pictures were removed to the Louvre to fill the places of those restored to their rightful owners by the Allies. It was Louis XVIII. who ordered that the Luxembourg should receive such works of living artists as were acquired by the State. The collection, recently moved from halls in the palace itself, is always interesting, but as the works of each artist are removed to the Louvre ten years

after his death, the pictures are constantly changing. They are open to the public daily, except on Mondays, from 10 to 4 in winter, and 9 to 5 in summer.

The *Gardens of the Luxembourg*, the 'bel-respiro' of Paris, as Lady Morgan calls it, are delightful, and are the best type of an ancient French 'palace pleasaunce'—indeed, they are now the prettiest and pleasantest spot in Paris. They present a lively scene on fine Sunday afternoons, when the *gaufriers* still drive a brisk trade, as in the old days when the *Foire de S. Germain* was held here. Diderot, in his *Neveu de Rameau*, alludes to his walks in these gardens, and Rousseau took his daily exercise here, till he found the gardens becoming too frequented for his misanthropic disposition.

'Il y a de tout dans ce jardin, et tout y est d'une grandeur extraordinaire; grandes palisades, grandes et longues allées, grands bois; plusieurs grands jardins remplis de simples, et un parterre qui est le plus grand et le plus magnifique de l'Europe.'—*Sauval*.

'The parterre is indeed of box, but so rarely design'd and accurately kept cut, that the embroidery makes a wonderful effect to the lodgings which front it. 'Tis divided into four squares, and as many circular knots, having in ye center a noble basin of marble neere thirty feet in diameter, in which a triton of brasse holds a dolphine that casts a girandola of 'water neere thirty foote high, playing perpetually, the water being convey'd from Arcueil by an aqueduct of stone, built after ye old Roman magnificence.'—*John Evelyn*, 1644.

There is a noble view of the Pantheon down one of the avenues. The parterres were decorated by Louis Philippe with statues of the queens of France and other illustrious Frenchwomen, the best statue being that of Mlle. de Montpensier by Desmesnay. Towards the Rue de Medicis, on the east, is the handsome fountain of Marie de Medicis, erected by Salomon de Brosse (1620). The forcible closing of these gardens by the Duchesse de Berry during the minority of Louis XV. was an early and fruitful source of irritation for the people of Paris against the arbitrary conduct of the aristocracy. Those who spend a quiet

morning hour here will appreciate the description which Victor Hugo gives of the gardens on a June morning.

‘Le Luxembourg était charmant. Les quinconces et les parterres s’envoyaient dans la lumière des baumes et des éblouissements. Les branches, folles à la clarté de midi, semblaient chercher à s’embrasser. Il y avait dans les sycamores un tintamarre de fauvettes, les passereaux triomphaient, les piquebois grimpaient le long des marronniers en donnant de petits coups de bec dans les trous de l’écorce. Les plates-bandes acceptaient la royauté légitime des lys ; le plus auguste des parfums, c’est celui qui sort de la blancheur. On respirait l’odeur poivrée des oeillets. Les vieilles corniches de Marie de Médicis étaient amoureuses dans les grands arbres. Le soleil dorait, empourprait et allumait les tulipes, qui ne sont autre chose que toutes les variétés de la flamme, faîtes fleurs. Tout autour des bancs de tulipes tourbillonnaient les abeilles, étincelles de ces fleurs flammes. Tout était grâce et gaïté, même la pluie prochaine ; cette récidive, dont les mugnets et les chèvrefeuilles devaient profiter, n’avait rien d’inquiétant, les hirondelles faisaient la charmante menace de voler bas. Qui était là aspirait du bonheur ; la vie sentait bon ; toute cette nature exhalait la candeur, le secours, l’assistance, la paternité, la caresse, l’aurore. Les pensées qui tombaient du ciel étaient douces comme une petite main d’enfant qu’on baise.

‘Les statues sous les arbres, nues et blanches, avaient des robes d’ombre trouées de lumière ; ces déesses étaient toutes déguenillées de soleil ; il leur pendait des rayons de tous les côtés. Autour du grand bassin, la terre était déjà séchée au point d’être brûlée. Il faisait assez de vent pour soulever çà et là de petites émeutes de poussière. Quelques feuilles jaunes, restées du dernier automne, se poursuivaient joyeusement, et semblaient gaminer.

‘Grâce au sable, il n’y avait pas une tache de boue ; grâce à la pluie, il n’y avait pas un grain de cendre. Les bouquets venaient de se laver ; tous les velours, tous les satins, tous les vernis, tous les ors, qui sortent de la terre sous forme de fleurs, étaient irréprochables. Cette magnificence était propre. Le grand silence de la nature heureuse emplissait le jardin. Silence céleste compatible avec mille musiques, roucoulements de nids, bourdonnements d’essaims, palpitations du vent. Toute l’harmonie de la saison s’accomplissait dans un gracieux ensemble ; les entrées et les sorties du printemps avaient lieu dans l’ordre voulu ; les lilas finissaient, les jasmins commençaient ; quelques fleurs étaient attendues, quelques insectes étaient en avance, l’avant-garde des papillons rouges de juin fraternisait avec l’arrière-garde des papillons blancs de mai. Les platanes faisaient peau neuve. La brise

creusait des ondulations dans l'énormité magnifique des marronniers. C'était splendide. Un vétéran de la caserne voisine qui regardait à travers la grille disait : "Voilà le printemps au port d'arme et en grande tenue."—*Les Misérables*.

The gardens do not, however, always produce such a favourable impression.

'Osez-vous porter vos pas dans les profondeurs du faubourg ultrapontain? L'aspect du vétéran triste et morne semblable au Temps qui veille à la porte du tombeau, ne vous arrêtera-t-il pas aux portes du Luxembourg? Les enfants crient, les bonnes grondent, passez vite; plus loin, quelques vieux rentiers promènent leur goutte, leurs rhumatismes, leur phthisie, leur paralysie, passez vite encore. Le Luxembourg est le rendez-vous de la vieillesse ennuyeuse et cacochyme et de l'enfance importune et criarde; on n'y marche qu'entre des cannes et des bourrelets; c'est l'Elysée de goutteux, la patrie des nourrices.'—*Balzac, 'Esquisses parisiennes.'*

Close to the Luxembourg, on the north-east, is the great *Odéon Theatre* (by Wailly and Peyre), which occupies the site of the older *Hôtel de Condé*. In its earlier existence this was the *Hôtel de Gondi*, having been bought by Jérôme de Gondi, Duc de Retz, one of an Italian family who came to France in the service of Catherine de Medicis, and made an immense fortune there. Being sold for debt, the hôtel was acquired (in 1612) by Henri de Bourbon, Prince de Condé, but his son left it for the second *Hôtel de Condé*, near the Louvre.

In the *Rue M. le Prince* (a little east) is the house—No. 10—where Comte lived and wrote his *Positive Polity*. He occupied the first floor, where his rooms are preserved by the Positivists in the same state in which he left them at his death—his salon, bedroom, bed, sofa, and even his old clothes in the cupboard, are cherished. He was buried at Père Lachaise.

The *Rue de Tournon* leads direct north from the entrance of the Luxembourg. It was at the angle of this street and the *Rue du Petit Bourbon* that the furious Duchesse de

Montpensier lived, sister of the Guises murdered at Blois. Here she is said to have plotted the murder of Henri IV., and here she received the mother of Jacques Clément, when she came from her village of Sorbonne, near Sens, to claim a reward for the assassination by her son, and returned, having obtained it, and accompanied by 140 ecclesiastics as a guard of honour for a league out of the town.

‘Celui qui en apporta la première nouvelle à la duchesse de Montpensier (Catherine-Marie de Lorraine) et à sa mère Mme. de Nemours, fut reçu comme un sauveur: la duchesse, lui sautant au cou et l’embrassant, s’écriait: “Ah! mon ami, sois le bien venu! Mais est-il vrai au moins? Ce méchant, ce perfide, ce tyran, est-il mort? Dieu, que vous me faites aise! Je ne suis marrie que d’une chose: c’est qu’il n’a su, devant que de mourir, que c’étoit moi qui l’avois fait tuer!”’—*Paul Lacroix.*

The *Hôtel de l’Empereur Joseph* (No. 33 at the top of the street on the right) is where that prince, who preferred an inn, stayed when he came to visit his sister Marie Antoinette. An inscription at No. 34 marks the house where the tragic actor, Henri Lekain, was living at the time of his death in 1778. No. 6, on the left, formerly known as the *Hôtel Nivernais*, of the XVIII. c., stands on the site of the Hôtel of Concini, Maréchal d’Ancre, minister of Marie de Medicis; it is low, and built of light materials, for fear it should go through to the catacombs beneath.

Along the front of the Luxembourg runs the Rue de Vaugirard. Here, at the corner of the *Rue Férou* (right), is, nearly unaltered, the *Hôtel de Madame de la Fayette*, who died in 1693, when Mme. de Sévigné said that their friendship had lasted more than forty years.

‘Le jardin de Mme. de la Fayette est la plus jolie chose du monde, tout est fleuri, tout est parfumé; nous y passions bien des soirées, car la pauvre femme n’ose aller en carrosse.’—*Mme. de Sévigné*, 30 mai, 1672.

At the corner of the Rue Cassette (right) is the *Hôtel de Hennisdal*, formerly *de Brissac*, named in golden letters above its gate, and retaining its old garden, with a grille of 1704.

No. 70 is the Dominican convent to which the famous Père Lacordaire belonged. The foundation stone of its chapel was laid by Marie de Medicis in 1612.

As *Les Carmes*, this convent (founded by Louis XIII.) was the scene of the terrible massacre of priests in September 1792.

‘Le massacre des prêtres qui étaient à l’Abbaye étant consommé, les autres maisons d’arrêt, où on en avait renfermé un nombre bien plus considérable, furent ouvertes aux assassins. Ils se portèrent d’abord au couvent des Carmes, où la municipalité avait fait conduire peu de jours auparavant cent quatre-vingt-cinq prêtres, y compris trois archevêques ou évêques, savoir ; l’archevêque d’Arles (Dulau), ci-devant agent du clergé, et l’un des prélats de l’Eglise de France les plus recommandables par ses profondes lumières, par son zèle et par ses vertus, l’évêque de Beauvais (La Rochefoucauld) et son frère l’évêque de Saintes. On les avait tous fait sortir de l’église une demi-heure avant l’arrivée des assassins, et on les avait fait passer dans le jardin, après avoir constaté par un appel nominal qu’il n’en manquait aucun. Les cris menaçants qu’ils entendaient de toutes parts, les piques et les sabres qu’ils voyaient briller au travers les grilles et les croisées qui donnaient sur le jardin, tout leur annonçait que leur dernière heure était arrivée, et ils l’attendaient avec la résignation la plus héroïque.

‘Quatre heures sonnent ; les assassins entrent dans l’église en vomissant les jurements et les imprécations les plus propres à raviver, à irriter leur rage, et à les enhardir aux plus grands crimes. Après s’être assurés qu’aucun prêtre ne s’est caché dans l’église, ils en sortent par la porte qui conduit au jardin. Cette porte, gardée par la gendarmerie nationale, leur est ouverte sans la moindre résistance. A leur approche, les prêtres se dispersent : quelques-uns, cherchant à se sauver, montent sur les arbres, escaladent les murs pour se jeter dans la rue ou dans les cours des maisons voisines, ceux-là sont pourchassés les premiers et presque tous atteints à coups de fusil : les sabres, les piques, les baïonnettes achèvent de les égorger. D’autres se répandent dans le jardin, et attendent tranquillement leur sort ; d’autres, au nombre de trente environ, se réunissent aux trois prélats, dans une petite chapelle qui était à l’extrémité du jardin ; là ils implorent à genoux la miséricorde divine, se bénissant réciproquement et s’embrassant pour la dernière fois.

Dix brigands s'avancent ; un des prêtres va au-devant d'eux pour leur parler, mais une balle l'atteint et le renverse. Les assassins demandent à grands cris l'archevêque d'Arles ; personne ne leur répond ; un d'eux le reconnaît au signalement qu'on leur en avait donné. "C'est donc toi," lui dit-il, "qui es l'archevêque d'Arles." "Oni, messieurs, c'est moi," répond froidement le prélat. "Ah ! malheureux, c'est toi qui as fait verser le sang des patriotes d'Arles." "Messieurs, je n'ai jamais fait répandre le sang de personne, et de ma vie je n'ai fait de mal à qui que ce soit." "Eh bien ! je vais t'en faire, moi." A l'instant il lui décharge un coup de sabre sur le front : l'archevêque reste immobile. Il reçoit un seconde coup sur le visage, son sang, ruisselant à gros bouillons, l'inonde et le rend méconnaissable. Un troisième coup l'abat ; il tombe sans laisser échapper la moindre plainte ; un de ces scélérats lui enfonce sa pique dans la poitrine avec une telle violence qu'il ne peut plus l'en arracher ; il monte alors sur son corps palpitant, la foule aux pieds, retire sa pique brisée, vole sa montre et la présente d'un air triomphant à ses camarades comme le trophée et la juste récompense de sa férocité. Ainsi se consumma le martyre de ce prélat vénérable, dont la mort et la vie honorèrent également la religion.

Les deux autres évêques étaient toujours à genoux au pied de l'autel, avec les prêtres qui s'étaient réunis à eux. Une grille les séparait des assassins ; ceux-ci firent sur eux plusieurs décharges à bout portant, et en tuèrent le plus grand nombre. L'évêque de Beauvais survécut à ce premier massacre ; celui de Saintes y eut la jambe cassée. Les dix assassins se réunirent alors à ceux de leurs camarades qui pourchassaient et égorgaient les prêtres répandus dans le jardin. Cette horrible boucherie durait depuis près d'un quart d'heure, lorsqu'un homme, envoyé sans doute par Danton, accourut et fit cesser le feu en criant aux assassins : "Messieurs, ce n'est pas comme cela qu'il faut faire, vous vous y prenez mal : faites ce que je vais vous dire." Alors il ordonna qu'on fit rentrer tous les prêtres dans l'église. On y reconduisit à coups de plat de sabre tous ceux qui étaient encore en état de marcher : il en restait à peu près cent ; les deux évêques étaient de ce nombre ; celui de Saintes, ayant une jambe cassée, y fut transporté par les assassins et déposé sur un grabat. L'ordonnateur de cette nouvelle manœuvre plaça alors un nombre suffisant d'assassins au bas de l'escalier qui descendait dans le jardin, et y fit reconduire tous les prêtres deux-à-deux ; à mesure qu'ils arrivaient, ils étaient égorgés. Lorsque le tour de l'évêque de Beauvais fut arrivé, on alla le prendre au pied de l'autel, qu'il tenait embrassé ; il se leva et alla mourir. L'évêque de Saintes fut un des derniers appelés. Les gendarmes nationaux qui entouraient son grabat empêchaient qu'on ne le vît et semblaient vouloir le sauver ; mais ces misérables, égaux en nombre aux assassins et mieux armés

qu'eux, le laissèrent enlever. Il répondit à ses bourreaux, qui lui ordonnaient de les suivre : "Je ne refuse pas d'aller mourir comme les autres, mais vous voyez l'état où je suis ; j'ai une jambe cassée. Je vous prie de m'aider à me soutenir." Deux brigands le prirent par-dessous le bras et le conduisirent ainsi au supplice.

À sept heures et demie du soir, le massacre des prêtres touchant à sa fin, soit par le petit nombre des victimes qui restaient à égorger, soit par la lassitude des bourreaux, on fit ouvrir les portes de l'église au peuple, afin qu'il légitimât, au moins par sa présence, les forfaits horribles qui venaient de se commettre, et qu'il en assurât l'impunité. Un homme, se détachant de la foule des spectateurs, s'avança en face des bourreaux, osa leur parler d'humanité, et parvint en les flattant à sauver quelques-uns des prêtres qui restaient et qu'il fit passer derrière lui. "Le peuple," dit-il, "est toujours juste dans ses vengeances, et les prêtres sont des misérables qui, à la mort près, méritent tous les supplices, mais la loi veut qu'ils soient jugés." Le nombre de ceux qu'il sauva par cette harangue et de ceux qui avaient échappé aux assassins en escaladant les murs du jardin était en tout de trente-quatre ; cent cinquante-un furent massacrés, et quelques laïques, qui avaient été renfermés aux Carmes, eurent le même sort. Au séminaire de Saint-Firmin, le nombre des prêtres martyrs fut de quatre-vingt-huit ; il n'en échappa que quinze au fer des assassins. Cette horrible catastrophe, annoncée d'abord par Tallien et ensuite par Danton dans les discours qu'il prononcèrent à l'assemblée, ne fut point l'effet imprévu d'un mouvement populaire ou d'une insurrection spontanée des brigands ; elle fut le résultat d'un plan définitivement arrêté plusieurs jours auparavant. Le fossoyeur de la paroisse Saint-Sulpice avait reçu d'avance un assignat de cent écus pour préparer à Montrouge la fosse où les cadavres furent transportés le lendemain dans dix tombereaux. Danton, Robespierre, Marat, Tallien et quelques autres membres de la commune furent les auteurs de ce plan et les principaux ordonnateurs de son exécution. Trois ou quatre cents scélérats, choisis parmi les Marseillais et les fédérés, furent leurs instruments. Le peuple n'assista qu'aux derniers massacres qui furent commis aux Carmes, et on a vu qu'il n'y parut que pour y mettre un terme ; il n'entra point au séminaire de Saint-Firmin, lorsque les prêtres y étaient égorgés dans les dortoirs, dans les cellules, &c. ; il ne vit que ceux qu'on jetait tout vivants par les fenêtres, et qui étaient assommés dans la rue à coups de hache par les assassins du dehors ! — *Bertrand de Moleville, 'Annales.'*

The historic chapel, in which the priests were murdered, was destroyed by the opening of the Rue de Rennes in 1867 : their bones were transferred to a crypt under the

church (open on Fridays). Against a pillar is the statue of the Virgin which stood in a niche at the bottom of the garden at the time of the massacre, and to which the last gaze of many of the victims was directed. Here also is the tomb of Mme. de Soyecourt, whose father was beheaded under the Terror after long imprisonment at Les Carmes, and to whose filial piety we are indebted for the preservation of its buildings. The frescoes are by *Bartholet Flamaël* of Liège. A tablet commemorates Cardinal de la Luzerne, and another, Cardinal de Beausset, historian of Fénelon and Bossuet. The heart of Archbishop Affré, shot on the barricade of S. Antoine in 1848, is preserved here. Much of the convent and its garden remains unaltered.

‘Aux Carmes, pas une pierre n’a changé de place : voici la petite porte où se faisait l’appel des victimes, voici le long couloir par lequel on les poussait à la mort ; sur ces dalles ont trébuché leurs pas. Là, c’est le perron à deux rampes sur lequel on commença le massacre : parmi les branches d’un saule-pleureur, entre deux palmes jaunies, cette simple inscription “*Hic ceciderunt*” : à cette étroite fenêtre apparut, tout à coup, derrière la grille rouillée, la face pâle de Maillard criant à ses hommes—“Attendez ! ne les tuez pas si vite, on va les juger !” et voilà le sombre corridor où eut lieu ce simulacre de jugement.

‘Cent ans après cette scène sanglante, ceux qui visitent ce lieu sinistre parcourent ces couloirs et ces salles dans un recueillement qui ressemble à de la stupeur. Nous voici dans la *chambre des épées* : et les pelerins s’arrêtent, silencieux, devant les taches sanglantes qu’ont laissées sur le mur les sabres des massacreurs ; puis on pénètre dans le jardin et l’on reste là, les yeux fixés sur cette porte, qui, en trois heures, s’ouvrit cent vingt fois de suite pour donner passage aux cent vingt malheureux qu’accueillaient hurlants, enivrés, gouailleurs, les hommes de Maillard, attendant leur proie.’—*Lenotre, ‘Paris Révolutionnaire.’*

The well-known Eau de Mélisse was first made at this convent.

‘La dévotion des fidèles ne fut pas la seule mine qu’exploitèrent les carmes déchaussés : ils possédaient le secret de deux compositions dont ils firent un commerce lucratif : *le blanc des carmes*, blanc qui donnait

aux surfaces des murs qui en étaient enduits le brillant de marbre poli, et l'eau de mélisse, dite aussi eau des carmes. Il n'était point à Paris de petite maîtresse, qui ne portât un flacon plein d'eau des carmes.'—Dulaure, '*Hist. de Paris (sous Louis XIII.)*'

No. 74 Rue de Vaugirard is the *Université Catholique de Paris*, founded (1875) by thirty archbishops and bishops of France.

Near the corner of the Boulevard Montparnasse stood the *Hôtel de Turenne* of the XVII. c., probably the house where Mme. de Maintenon brought up the children of Louis XIV. and Mme. de Montespan. At the end of the Rue de Vaugirard is the Barrière of the same name, outside which is the *Cimetière de Vaugirard* (now closed).

'Le cimetière Vaugirard était ce qu'on pourrait appeler un cimetière fané. Il tombait en désuétude. La moisissure l'envahissait, les fleurs le quittaient. Les bourgeois se souciaient peu d'être enterrés à Vaugirard; cela sentait le pauvre. Le Père Lachaise, à la bonne heure! être enterré au Père Lachaise, c'est comme avoir des meubles en acajou. L'élégance se reconnaît là. Le cimetière Vaugirard était un enclos vénérable, planté en ancien jardin français. Des allées droites, des buis, ces tuyas, des houx, de vieilles tombes sous de vieux ifs, l'herbe très-haute. Le soir y était tragique, il y avait là des lignes très-lugubres.'—Victor Hugo, '*Les Misérables*.'

Returning down the Rue de Vaugirard to the front of the Luxembourg, the *Rue Garancière* leads towards the river. The *Hôtel de la Duchesse de Savoie* (No. 8) was built by F. Gautier in 1538. In the time of Charles IX. it belonged to Marguerite de France, Duchesse de Berry, and wife of Emmanuel Philibert, Duc de Savoie. She gave it, in gratitude for his services, to her secretary, Raymond Forget, who sculptured the words 'de la libéralité de ma princesse' above the portal. At one time the hôtel was inhabited by the Marquis de Sourdiac, one of the creators of the Opera. It preserves its façade of tall corinthian pilasters, with heavy capitals adorned with rams' heads and foliage, and its court, where Mlle. Lecouvreur made

her *début* in an impromptu theatre. The fountain in this street was erected (in 1715) by Anne of Bavaria, widow of the Prince de Condé. At No. 19 *Rue Visconti*, near this, is the *Hôtel de René d'Argouges*, where Racine lived at one



HÔTEL DE LA DUCHESSE DE SAVOIE.

time, and where Lecouvreur lived for some years and died.

At the end of the *Rue Garancière* we reach (left) the east end of the *Church of S. Sulpice*, perhaps the finest example of the peculiar phase of architecture to which it belongs. A parish church was built on this site in the

XII. c. In the XVII. c. its rebuilding was begun from designs of Gamart, Gaston d'Orléans laying the first stone ; but it was soon found that this church would be too small, and Anne of Austria laid the foundation-stone of the present building, from designs of Levau, whose work, after a long interruption from want of funds, was continued by Daniel Guittard, who (1672-75) built the left arm of the cross, and after him by Oppenordt, a pupil of Mansart. It was finished in 1749, under the Florentine Giovanni Servandoni, who is commemorated in the name of a neighbouring street. Had the entire plan of Servandoni been carried out, it would have made the church a model of modern architecture. The façade, which presents two ranges of porticoes, doric and ionic, is exceedingly noble and imposing. On either side are square pavilions, upon which Servandoni erected two towers, but these were thought so bad that, after his death, one Maclaurin was employed to rebuild them ; since that the tower on the north, which is different from the other, was, a second time, rebuilt by Chalgrin, in 1777. During the Revolution the church became a Temple of Victory, and the great banquet to Napoleon on his return from Egypt was given within its walls.

The interior, much injured by polychrome, is chiefly striking from its vast proportions. Its chapels are decorated with marble from the cascade at Marly.¹ In the pavement of the south transept is a meridian line, traced by Lemonnier in 1743. The ugly pulpit given (1788) by the Maréchal de Richelieu is surmounted by a group representing Charity surrounded by children. The organ (1862) is one of the finest in Europe.

In the first chapel (of S. Agnes) on the right are three great frescoes by *Eugène Delacroix*—S. Michael triumphing over Satan (on the ceiling) ; Heliodorus thrown down and beaten with rods ; and Jacob wrestling with the angel. All are fine, but the last is the most remarkable.

¹ Diderot.

'Les figures ne tiennent pas ici la place principale. On pourrait presque dire qu'elles ne sont qu'accessoires, tant la passion, la vie, le rôle actif et animé sont dévolus au paysage. Depuis les premiers plans jusqu'à la crête de ces montagnes dorées par le soleil levant, tout vous captive et vous attache dans cette conception puissante, qui n'a guère d'analogues, même chez les maîtres italiens qui ont traité le plus largement le paysage décoratif. Rien de banal, rien d'inutile. Comme ce chemin creux est habilement jeté dans ce coin pendu du tableau ! Comme on y sent passer, à travers la poussière, ces troupeaux, ces pasteurs, ces femmes, ces enfants ! Comme on suit au loin les méandres de cette longue caravane, et comme tout ce monde court bruyamment sans se douter qu'un combat solitaire se livre à deux pas de là !'—*L. Vitet, 'Revue des Deux Mondes,'* April 1862.

In the fifth chapel is the tomb of the Curé Languet (1750), a fine work of Michel-Ange Slodtz. The magnificent chapel of the Virgin (with an illusory effect of light), behind the high-altar, is from designs of Wailly ; its sculptured decorations are by Slodtz, the others by Vanloo. The statue of the Virgin is by Pajou.

The third chapel (of S. Paul), on the left in descending the nave, has, in its frescoes, the best works of *Drolling*. Against the wall of the left transept is a curious Gnomon Astromonicus. In the crypt are statues of S. Paul and S. John the Evangelist by Pradier. The Church of S. Sulpice is one of those especially frequented on New Year's Eve.

Members of the royal family buried at S. Sulpice have been—Marie de Bourbon, Princesse de Savoie-Carignan, 1656 ; the Princesse de Luxembourg, wife of Louis Henri de Bourbon-Soissons, 1736 ; her daughter, Louise de Bourbon-Soissons, Duchesse de Luynes, 1758 ; Charles de S. Albin, Archbishop of Cambrai, bastard of the Regent of Orleans, 1764 ; Louise-Elisabeth de Bourbon Condé, Princesse de Conti, granddaughter of Louis XIV., 1775 ; and Louise-Elisabeth d'Orléans, Queen of Spain, daughter of the Regent, 1742.

Marie Anne de Mailly-Nesle, Mme. de la Tournelle, the celebrated mistress of Louis XV., created by him Duchesse de Chateauroux, was buried here in 1744.

'La duchesse de Chateauroux expirait à l'âge de vingt-sept ans, le mardi 8 décembre 1744, à sept heures du matin. Elle mourait, la favorite, selon le vœu qu'elle avait formée dès l'enfance, un jour de fête de la Vierge, le jour de la Conception.

'Le jeudi 10 décembre, la duchesse était inhumée dans la Chapelle de Saint Michel à Saint Sulpice, à six heures du matin, une heure avant l'usage, et le guet sous les armes, pour sauver son cercueil des fureurs de la populace.'—*E. et J. de Goncourt.*

The handsome *Fountain of S. Sulpice* (1847) is from designs of Visconti, and is adorned with statues of the four most celebrated French preachers—Bossuet (1704), Fénelon (1715), Massillon (1742), and Fléchier (1710).¹ A flower-market is held here on Mondays and Thursdays.

A little east of S. Sulpice is the *Marché S. Germain*. The fountain in the market formerly decorated the Place S. Sulpice. In the adjoining *Rue Lobinot* a bird-market is held every Sunday morning.

Continuing north from S. Sulpice, we soon reach the modern *Boulevard S. Germain*. One of the streets which cross it, *Rue Grégoire de Tours*, in its former name of Rue des Mauvais Garçons, commemorated the wild conduct of the neighbouring university students.

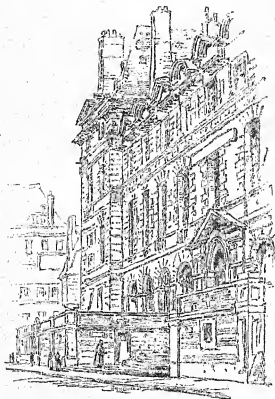
Included in the line of the modern Boulevard is the famous church of *S. Germain des Prés*. When (in 542) Childebert (son of Clovis) was besieging Saragossa in Spain, he was astonished to see that the inhabitants used no arms for their defence, but were satisfied with walking round the walls chaunting and bearing with them the tunic of S. Vincent. This inspired the superstitious king with such terror that he raised the siege,² and, when he returned to France, persuaded the Bishop of Saragossa to allow him to bring the precious relic with him.³ To receive the blessed garment and other relics he built a monastery and church on this site, and on December 23, 558, the church was

¹ Renan was educated in the Seminary in the Place S. Sulpice, which he describes in his *Souvenirs de Jeunesse*.

² Gregory of Tours, iii. 21.

³ *Gesta Regum Francorum*, xxvi.

consecrated as the Basilica of S. Vincent and S. Croix by S. Germain, Bishop of Paris, who was buried within its walls in 576, after which it was called S. Germain and S. Vincent, and was known from its splendour as 'the golden basilica.' As the burial-place of Merovingian kings the



PALACE OF THE ABBOT OF S. GERMAIN DES PRÈS

monastery soon became rich and celebrated. Its estates included the whole south bank of the Seine, from the Petit Pont in Paris to Sèvres. The kings Childebert I., Caribert, Chilperic I., Clotaire II., Childeric II.; the Queens Ultrogothe, Fredegonde, Bertrude, and Bilihilde;

the Merovingian princes Clovis and Dagobert ; with Chrodesinde and Chrotberge, daughters of Childebert I., were interred within its walls ; and here many of their bodies were seen lying on beds of spices, wrapped in precious stuffs embroidered in gold, when their plain stone-coffins were opened at the Revolution.¹ In 861 the monastery was burnt by the Normans, was restored, and destroyed again in 886. The existing church, begun by the twenty-ninth Abbot, Morardus (990-1019), was finished only in the following century, and was dedicated by Pope Alexander III. in 1163. The tomb of Childebert was then placed in the centre of the present building. From its riches, the abbacy was usually given to a cardinal, sometimes to kings. Up to 1503 the abbots were elected by the monks, but afterwards the Crown insisted on appointing, and Hugues Capet, King of France, and Casimir V. of Poland, were amongst the abbots of S. Germain des Prés. The Comte du Vexin, son of Louis XIV. and Mme. de Montespan, died as abbot, in the abbey of S. Germain des Prés (1683), aged ten and a half years, and lies buried in the abbey church, where were also buried François, Prince de Conti (who died in the abbatial residence close by), 1614, and his only legitimate child Marie, 1610. His illegitimate son Nicolas was buried here in 1648, as were the hearts of Cardinal Charles de Bourbon, 1594, Françoise d'Orléans Longueville, Princesse de Condé, 1601, and Henri de Verneuil, ex-abbot and bastard of Henri IV., 1682. The abbey (whose first monks were brought from S. Symphorien at Auxerre by S. Germain) long stood isolated in the midst of the meadows called the Pré aux Clercs, fortified on all sides by towers, and by a moat supplied by a canal called la Petite Seine, and was entered by three gates. The refectory was one of the noblest works of Pierre de Montereau (1240)—a vaulted hall, 115 feet long by 32 feet wide, lighted on each side by sixteen stained windows, and

¹ What remains of their tombs is now at S. Denis.

possessing a beautiful reader's-pulpit: 'portée sur un gros cul-de-lampe chargé d'un grand cep de vigne coupé et fouillé avec une patience incroyable.'¹ This hall, and the famous and beautiful chapel of Notre Dame, also built by Pierre de Montereau (1239-1255), stood on the site of the present Rue de l'Abbaye, where one of the gables of the refectory still exists, built into a house on the left. On the north of the church were the cloisters, built by Abbot Oddo in 1277.

The principal entrance of the church is in the Rue Bonaparte. It dates from the XVII. c., but encloses some precious fragments of the XII. c. romanesque portal (altered by a gothic arch), which has a bas-relief of the Last Supper on its lintel. Till the Revolution there were four statues on either side of the porch, supposed to represent S. Germain, Clovis, Clotilde, Clodomir, Childebert and Ultrogothe, Clotaire and Chilperic. The porch is under the romanesque belfry, which has two round-headed windows on each side of its upper story, and a tall spire covered with slates. Two other towers, less lofty, stood at the angles of the choir and transept, and gave the popular name of 'l'église aux trois clochers' to S. Germain, but were destroyed in 1822 to avoid the expense of their repair: only the bases remain. The choir and apse are surrounded by chapels, some square, some polygonal. Except some capitals and some columns employed in the apsidal gallery, which belonged to the church of Childebert, nothing which we see is earlier than the XI. c.

The interior is an interesting specimen of transition. The arches of the nave, which has no triforium, are romanesque, of the time of the Abbot Morardus; the choir was added by Abbot Hugues III. in 1163. The original capitals of the nave were carried to the Palais des Thermes by the absurdity of a 'restoration,' in 1824, and replaced here by so-called copies, which, however, have not the slightest

¹ Lebœuf, *Hist. de Paris*, i. 341.

resemblance to them. A polychrome decoration by *Hippolyte Flandrin*, though its pictures are admirable as works of art, has, since 1845, spoilt the interior of S. Germain. The XIII. c. statue of Childebert and the mosaic monument of Fredegonde, preserved by Alexandre Lenoir at the Revolution, are now at S. Denis; the tombs of S. Germain, Chilperic,¹ and Bilihilde were destroyed. Very few objects of interest remain. In the right aisle near the west door, surrounded by burning lights, is the statue of *Notre Dame la Blanche*, given to the abbey of S. Denis by Queen Jeanne d'Evreux in 1340, and brought here after the Revolution. The chapel of S. Symphorien (the last on the south of the nave), consecrated by S. François de Sales in 1619, replaces that where S. Germain was originally buried. In the chapel of S. Marguerite, in the transept, are a statue of S. Marguerite by Jacques Bourlet, monk of the abbey, and the tomb of Olivier and Louis de Castellan, killed in the service of the king (1644, 1669), by Girardon.

The first chapel of the apse contains the tomb of James Douglas (1645), who died in the service of Louis XIII., with his figure on a sarcophagus. A number of the members of this family are buried under the chapel of S. Christophe.² The second chapel contains the black gravestones (now raised against the wall) of Descartes, Montfaucon, and Mabillon, all Benedictine monks of this abbey after it was incorporated with the congregation of S. Maur. In the third chapel (of SS. Pierre et Paul), left of the choir (in descending), is the inscription which marked the remains of Boileau, transported hither from the Sainte Chapelle in 1819. In the fourth is the tomb of William, Earl of Douglas, 1611, who died in the service of Henri IV.

'In the abbey church of S. Germain des Prés at Paris, is the chapel of S. Marguerite, which had been granted to the noble family

¹ Which had the simple inscription: 'Rex Chilpericus hoc tegitur lapide.'

² *Hist. de l'Abbaye de S. Germain des Prés*, p. 215.

of Douglas. I have seen the tomb of William, the seventeenth earl, who died in 1611. He had been bred in the new religion, which was preached in that age; but coming to Paris in the reign of Henry III., he was converted by sermons at the Sorbonne. Having abjured these errors, he returned to Scotland. Though full of piety towards God and of fidelity towards his king, he was persecuted for the Catholic faith, and was given his choice either of a prison or banishment. He preferred the latter, and returned to France, where he ended his days in the practice of great devotion. He was so given to prayer, that he used to attend the canonical hours of the abbey church, and he used even to rise at midnight, though the doors of the abbey were always shut at matins. He died greatly honoured and revered by all classes, in the fifty-seventh year of his age.'—*Kennelm Digby, 'Broadstone of Honour.'*

In the left transept is a striking statue of S. Francis Xavier by Coustou le jeune, and the tomb of John Casimir, King of Poland, described by Byron in 'Mazeppa,' who became abbot of S. Germain in 1669, and died in 1672. The kneeling statue of the king is by Marsy. The relief below, by Jean Thibaut, a Benedictine monk, represents a victory over the Turks. In the left aisle of the nave is a good modern monument erected to Hippolyte Flandrin (1864) by his pupils and admirers.

The columns which supported a baldacchino over the high-altar, and which were brought from the ruins of a Roman town in Africa in the time of Louis XIV., are now part of the decorations of the picture-gallery of the Louvre. Nothing remains of the splendid shrine of S. Germain, which contained 160 precious stones and 197 pearls.

When Henri IV. was besieging Paris in 1589, and his army was encamped in the Pré Aux Clercs, he wished to examine Paris unobserved, and mounted the tower of S. Germain, accompanied by a single monk. 'Une appréhension m'a saisi,' he said, when he came down, to the Maréchal de Biron, 'étant seul avec un moine, et me souvenant du couteau de frère Clément.'

The precious library of S. Germain des Prés was spared

at first in the Revolution, but perished by fire August 19, 1794, except 10,000 MSS., which were added to the Bibliothèque Nationale.

In the garden attached to the church, towards the Boulevard S. Germain, is a *Statue of Bernard Palissy*, by Barras (1880).

It was only in the middle of the nineteenth century that the twelve monastic cells were destroyed which were devoted to monks employed in literary labour. There it was that Jordan visited the learned Montfaucon in 1733, and found him 'un vieillard octogénaire, plein de politesse et d'honnêteté, d'une humeur douce et gaie,' occupied over some old Greek MSS. which had just arrived.

The abbot's palace, built by Cardinal de Bourbon in 1586, still exists in the *Rue de l'Abbaye*, opposite the Rue de Furstemberg. A mutilated cardinal's hat may still be seen on a shield on the pavilion at the angle.

'L'architecture en briques et pierres, décorée de refends, de pilastres et de frontons, a le mérite de plaire aux yeux par l'harmonie de ses couleurs et par le pittoresque de ses dispositions. Au sommet d'un pavillon, une femme assise tient un écusson aux armes du fondateur. L'édifice est habité, en majeure partie, par des artisans et des industriels. En avant du palais abbatial, des bâtiments très-simples et conservés en partie servaient d'écuries, de greniers, d'appartements pour les officiers de la maison, d'auditoire pour le bailli, &c.'—*F. de Guilhaume*.

'Louis XIII. donna à la veuve du duc de Lorraine l'Abbaye S. Germain des Prés. Ainsi voilà une femme nommée abbesse d'un couvent de moines. Je borne là mes exemples sur les anciens abus.'—*Dulaure*.

The Boulevard S. Germain has swallowed up the site of the Prison de l'Abbaye, rebuilt in the XVII. c. at the south-east angle of the enclosure. Here Mme. Roland wrote her memoirs, and Charlotte Corday spent her last days. The prison is also connected with some of the most agonising scenes of the Revolution, especially during the

massacres of September. It existed, as a military prison, till 1854.

‘Le dimanche 2 septembre, notre guichetier servit notre dîner plus tôt que de coutume ; son air effaré, ses yeux hagards nous firent présumer quelque chose de sinistre. A deux heures, il rentra, nous l’entourâmes ; il fut sourd à toutes nos questions, et après qu’il eut, contre son ordinaire, ramassé tous les couteaux que nous avions soin de placer dans nos serviettes, il fit sortir brusquement la garde-malade de l’officier suisse Reding.

‘Si ce guichetier n’eût pas été instruit de ce qui allait arriver, pourquoi ces précautions ? Un officier municipal avait auparavant pris les noms des prisonniers, et c’était au milieu de la nuit que cette liste avait été faite.

‘Les prisons entourées, quatre ou cinq de ces misérables, prenant le nom de juges du peuple, s’installent à côté du guichet et font comparaître les prisonniers devant eux.

‘A la lueur de deux torches, j’aperçois le terrible tribunal qui va me donner la vie ou la mort. Le président, en habit gris, un sabre à son côté, est appuyé debout contre une table sur laquelle on voit des papiers, une écritoire, des pipes, et quelques bouteilles. Cette table est entourée par dix personnes assises ou debout, dont deux sont en veste et en tablier ; d’autres dorment étendus sur des bancs ; deux hommes en chemises teintes de sang, le sabre à la main, gardent la porte du guichet ; un vieux guichetier a la main sur les verrous. En présence du président trois hommes tiennent un prisonnier qui paraît âgé de soixante ans.

‘On me place dans un coin du guichet, mes gardiens croisent leurs sabres sur ma poitrine, en m’avertissant que si je fais le moindre mouvement pour m’évader, ils me poignarderont.

‘Ces hommes qui boivent, qui fument, qui dorment au milieu des cris de leurs semblables impitoyablement égorgés, au milieu des fureurs de ceux dont la soif du sang s’accroît à mesure qu’ils en voient répandre davantage, présentent un tableau encore inconnu dans l’histoire du cœur humain. Je ne crois pas que personne ait, avant notre révolution, assisté à un pareil spectacle.

‘Ces juges avaient une liste de tous les prisonniers avec leurs écrous, contenant les motifs de leur détention à côté de leurs noms ; les membres du comité de surveillance de la commune, les municipaux ou autres personnes initiées dans ces affreux mystères avaient ajouté des notes plus ou moins funestes, qui indiquaient à ces juges-bourreaux la conduite qu’ils avaient à tenir. Après un court interrogatoire, dont on se dispensait souvent, surtout lorsqu’il était question de quelques mal-

heureux prêtres non sermentés, les deux assassins à la garde desquels on les avait confiés les poussaient dans la rue en criant : *A la Force!* si c'était à l'Abbaye qu'ils étaient jugés, et : *A l'Abbaye!* s'ils devaient être massacrés à la Force ; et ils tombaient au milieu des sabres, des piques, des massues qui les assommaient et les mutilaient tous à la fois de la manière la plus horrible. . . .

À dix heures du soir, l'abbé l'Enfant, confesseur du roi, et l'abbé Chapt de Rastignac parurent dans la tribune de la chapelle qui nous servait de prison, et dans laquelle ils étaient entrés par une porte qui donne sur l'escalier. Ils nous annoncèrent que notre dernière heure approchait, et nous invitèrent à nous recueillir pour recevoir leur bénédiction. Un mouvement électrique qu'on ne peut définir nous précipita tous à genoux, et, les mains jointes, nous la reçûmes. . . . A la veille de paraître devant l'être suprême, agenouillés devant deux de ses ministres, nous présentions un spectacle indéfinissable : l'âge de ces deux vieillards, leur position au-dessus de nous, la mort planant sur nos têtes et nous environnant de toute part, tout répandait sur cette cérémonie une teinte auguste et lugubre ; elle nous rapprochait de la divinité, elle nous rendait le courage ; tout raisonnement était suspendu, et le plus froid et le plus incrédule en reçut autant d'impression que le plus ardent et le plus sensible. Une demi-heure après, les deux prêtres furent massacrés, nous entendîmes leurs cris. . . .

Notre occupation la plus importante était de savoir quelle serait la position que nous devions prendre pour recevoir la mort le moins douloureusement, quand on nous conduirait dans le lieu des massacres. Nous envoyions de temps à autre quelques-uns de nos camarades à la fenêtre de la tourelle, pour nous instruire de celle que prenaient les malheureux qu'on immolait, et pour calculer, d'après leur rapport, celle que nous serions bien de prendre ; ils rapportaient que ceux qui étendaient leurs mains souffraient beaucoup plus longtemps, parce que les coups de sabre étaient amortis avant de porter sur la tête ; qu'il y en avait même dont les bras et les mains tombaient avant le corps, et que ceux qui les plaçaient derrière le dos devaient souffrir beaucoup moins : tels étaient les horribles détails sur lesquels nous délibérions. — *Saint-Méard, 'Relation des massacres de Septembre.'*

Les massacres continuèrent à l'Abbaye du dimanche au soir au mardi matin ; à la Force, davantage ; à Bicêtre, quatre jours, &c. Je dois à mon séjour actuel dans la première de ces prisons d'avoir pris des détails qui font frémir et que je n'ai pas le courage de tracer. Mais une anecdote que je ne passerai point sous silence, parce qu'elle concourt à démontrer que c'était un projet bien lié, c'est qu'y ayant dans le faubourg S. Germain une maison de dépôt où l'on met les détenus que l'Abbaye ne peut recevoir quand elle renferme trop de monde, la police choisit, pour les transférer, le dimanche au soir,

l'instant d'avant le massacre général : les assassins étaient prêts ; ils se jetèrent sur les voitures ; il y avait cinq ou six fiacres, et à coups de sabres et de piques ils percèrent, ils tuèrent ceux qui les remplissaient, au milieu de la rue, au bruit terrible de leurs cris douloureux. Tout Paris fut témoin de ces horribles scènes, exécutées par un petit nombre de bourreaux (ils n'étaient pas quinze à l'Abbaye, à la porte de laquelle étaient, pour toute défense, malgré les réquisitions faites à la commune et au commandant, deux gardes nationaux). Tout Paris laissa faire . . . tout Paris fut maudit à mes yeux, et je n'espérai plus que la liberté s'établît parmi des lâches, insensibles aux derniers outrages qu'on puisse faire à la nature, à l'humanité ; froids spectateurs d'attentats que le courage de cinquante hommes armés aurait facilement empêchés.'—*Bertrand de Moleville, 'Annales.'*

A little south, by the *Rue du Four*, we find the *Carrefour de la Croix Rouge*, a spot where six streets now meet, but which, in the XVI. c., was considered the extreme limit of the town towards the country. The *Rue du Cherche-Midi* commemorates in its name a sundial with a representation of two persons looking for noon at two o'clock : at No. 19 (left) a quaint relief represents this. No. 37 (left) is the old *Hôtel de Toulouse*, with a noble gateway ; No. 89 is *Hôtel Peyrusse* ; No. 93 the *Hôtel de Clermont Tonnerre*. The *Rue du Dragon* was formerly the *Rue S. Sépulcre*.

Returning to the Carrefour de la Croix Rouge, we find near the entrance of the *Rue de Sèvres*,¹ on the right, the *Abbaye aux Bois*, belonging to a convent of nuns of Notre Dame des Bois. The church has a Madonna and Dead Christ by *Lebrun*. In this convent the great ladies of the faubourg were in the habit of going into retreat in the last century, but rather to enjoy the interests of a kind of literary club than for religious exercises. Then, also, the *Abbaye aux Bois* was the most fashionable place of female education in Paris. The Journal of *Hélène Massalska*, *Princesse de Ligne*, shows how the noble young ladies were then taught to be efficient mistresses of a household by themselves learning cooking, washing, housemaid's work, &c., in the convents. In later days, owing to want of ready money,

¹ Formerly *Rue de Seve*.

the convent has sold several of its exterior apartments. Mme. Récamier inhabited three different apartments there at three different times; Mrs. Clark and her daughter, afterwards the well-known Mme. Mohl, went to live there in 1831; and there Chateaubriand read aloud his *Mémoires d'Outre-Tombe*, before their publication, desiring, in his lifetime, 'escompter les louanges' which he expected, but hardly received.

Turning (right) down the Rue du Bac, on the left (No. 138) is the *Hospice des Ménages*, formerly des Petites Maisons, instituted in 1407, and renewed in the XVII. c. It is used for old people. The chapel, open from 2 to 3, and picturesque with its many kneeling sisters, contains many inscriptions, the oldest of 1587. The *Rue du Bac* takes its name from a ferry-boat (Bac), formerly established for crossing the Seine at its extremity.

At No. 120 was the well-known salon of Mme. Mohl, who died here in February 1882. Chateaubriand lived on the ground floor, and his last days were spent here.

'M. de Chateaubriand, like an old oak struck by lightning, beautiful in its decay, sat, seemed to listen, and smiled when one of his old favourites entered. Mme. Récamier went to him every day at the hour he used to go to her. Though blind and nervous, she never missed a day in coming to the Rue du Bac. Since her blindness she had been unable to walk in the street, and as the coaches were in danger [1848] of being taken and piled up for barricades, the drivers were unwilling to go out.

'Before the terrible days of June, M. de Chateaubriand had taken to his bed, to rise no more. Mme. Récamier would leave the room to conceal her tears. His eyes followed her, but he scarcely ever spoke; not once after extreme unction had been administered. She could not see him, and his silence seemed cruel. She dreaded his dying in the night, when it might be impossible to send for her in time, and it was a comfort to her that he had a friend living upstairs [Mme. Mohl] who could give her a room, where she spent three nights. On the morning of July 3, at about seven, she was called down; in about an hour all was over.

'The current of her life was dried up. She wished for nothing in the world but to be good enough to die.'—*Mme. Mohl, 'Mme. Récamier.'*

No. 128 Rue du Bac, at the angle of the Rue de Babylone, is the *Missions Etrangères*, with the *Church of S. François Xavier*, containing (left of entrance) a monument to 'thirteen venerable servants of God,' including Bishops Dufresse and Dumoulin Borié and nine Chinese missionaries, beheaded and strangled in Cochin China, 1815-1840; also the monument of Jean Théophane Venard, beheaded at Tong-King, February 2, 1861. A little garden, on the right of the church, leads to *La Chambre des Martyrs*, surrounded by terrible memorials of the tortures suffered by the martyred missionaries, the bloodstained clothes in which they died, and curious Chinese pictures of their executions.

From No. 89 to No. 115 the east side of the street is occupied by the *Magasins du Bon Marché*, established and long presided over by the admirable Madame Boucicault.

'By long practice Madame Boucicault had become quite an artist in goodness, having cultivated her talent in that way as another might have learned to paint or sing. There was an inventiveness about her beneficence that made it as original as poetry, and as beautiful in its originality.'—*Hamerton*, 'French and English.'

Another shop of great repute (Nos. 33 to 35), named from the neighbouring church of S. Thomas d'Aquin, is the *Magasin du Petit S. Thomas*. The refectory and dormitory of the old convent of the Récollettes are employed for the use of the Magasin, while the conventual church is the shop of an antiquity dealer.

No. 140 (left) Rue du Bac is the *Hôtel du Chatillon*, built by Mansart, once the hôtel of the Duc de la Vallière who died in 1780, and has two very rich portals. It was purchased and granted by Napoleon I. to the *Sœurs de Charité*. Louise de Marillac, the friend and fellow-worker of S. Vincent de Paul (who founded the Order), is buried in the chapel. The sisters manage crèches, schools, hospitals, orphanages, reformatories, and refuges.

'Peut-être n'y a-t-il rien de plus grand sur la terre que le sacrifice que fait un sexe délicat, de la beauté, de la jeunesse, souvent de la haute naissance et de la fortune, pour soulager ce ramas de toutes les misères humaines, dont la vue est si humiliante pour l'orgueil humain et si révoltante pour notre délicatesse.'—*Voltaire*.

We are now in the centre of the last-century hôtels of the aristocratic faubourg. 'Faire monter un hôtel' was the ambition of every Frenchman of good family before the great Revolution. Then, when the aristocracy were forbidden to have armorial bearings of any kind, they plastered over those above their doors, and put a veil of paint upon those of their carriages, as if to indicate that the existing season was only one of passing cloud. Indeed, one nobleman, who feared that his conduct might be misunderstood, inscribed as his device instead, 'Ce nuage n'est qu'un passage.' But almost all the aristocratic characteristics of the Faubourg, and of the hôtels 'entre cour et jardin,' are now a tale of the past.

'Le faubourg Saint Germain n'est plus à cette heure qu'un nom, le nom d'une ruine, le nom d'une chose morte. Il n'a plus ni caractère ni accent qui lui soient propres. Il ne garde plus d'autres supériorités que celle qu'il partage avec la bourgeoisie.'—*Daniel Stern*.

There is very little variety in the characteristics of the hôtels: they have almost all the same curtain wall in front, with either a double or single *porte-cochère*, and are adorned with caryatides, pilasters, and garlands, of much the same description. They will be of little interest to passing travellers. We will note the best, only retracing our steps where it cannot be avoided.

The Rue du Bac now crosses the *Rue de Varennes*, a long street, in which we may notice No. 53 as the *Hôtel Monaco* or *Hôtel de Matignon*, built by Brongniart for Madame Adélaïde, sister of Louis Philippe, and belonging now to the Duc de Galliera; General Cavaignac resided here when head of the executive power in 1848. No. 69 is the *Hôtel d'Orsay*. No. 77 is the XVIII. c. *Hôtel de Biron*, built for Peirène de Moras, a barber enriched by legal

speculations. No. 78 was erected by the Régent d'Orléans for the actress Desmares, and was afterwards used as the Ministère de Commerce. Into the Rue de Varennes on the left falls the *Rue Vanneau*, where No. 14 (right) is a restored house of the time of François I., and No. 24 is the *Hôtel de Canaleilles*.

Continuing the Rue du Bac, it is crossed by the *Rue de Grenelle*, where, a few steps to the right, is the handsome *Fontaine de Grenelle*, constructed (1739-43) for Louis XV. Its reliefs and figures are by Bouchardon.

We must see more of the Rue de Grenelle, but, for an instant, continue the Rue du Bac to the Boulevard S. Germain, where, immediately on the south, is the *Hôtel de Luynes*, which was built by Pierre Lemuet for Marie Rohan-Montbazon, Duchesse de Chevreuse. Its gates are very handsome specimens of iron-work.

‘Cette belle demeure appartient encore à la famille de Luynes ; mieux que toute autre elle rappelle ces anciens hôtels où les grands seigneurs d’autrefois, protecteurs nés des arts, se plaisaient à réunir des livres, des tableaux et des curiosités de toute espèce.’—*De Guilhermy*.

Opposite the Hôtel de Luynes is the approach to the *Church of S. Thomas Aquinas*, which answers, as a temple of Hymen in Paris, to what S. George’s, Hanover Square, was till recently in London. It belonged to the convent of ‘Jacobins du Faubourg S. Germain,’ founded by Cardinal Richelieu, and was built (1682-1770) from designs of Pierre Bullet. Of later construction, by Frère Claude, a monk of the convent, in 1787, is the portal, before which republican France generally affords a few spectators ‘pour voir monter et descendre des duchesses.’ The ceiling of the sanctuary, representing the Transfiguration, is a great work of *Lemoine*.

‘La plus grande partie des demoiselles bien élevées se soumettent à l’hymen sans que l’amour s’en mêle, et elles n’en sont pas fâchées. Elles sentent que c’est par le mariage qu’elles sont quelque chose dans le monde ; et c’est pour être établies, pour avoir un état qu’elles se marient.

Elles semblent sentir qu'un mari n'a pas besoin d'être amant. A Paris ce même esprit règne parmi les hommes, et voilà pourquoi la plupart des mariages sont des liens de convenance. Les Français sont jaloux de leurs maîtresses, et jamais de leurs femmes.'—*Casanova, 'Mémoires.'*

(The Boulevard S. Germain has swallowed up a great part of the *Rue S. Dominique*, but some of the street still remains. Its most noticeable houses are No. 62, *l'Hôtel de la Duchesse douairière d'Orléans*, once inhabited by Cambacérès; No. 113, the *Hôtel de Grammont*, and No. 115, the *Hôtel de Périgord*, of Prince Demidoff. The *Ministry of War*, in buildings belonging to the old convent of S. Joseph, was, during the close of the reign of Louis XV., the salon of the famous Marquise Du Deffand.)

Beyond the Boulevard S. Germain, Nos. 48 and 50 Rue du Bac once formed part of the splendid *Hôtel Samuel Bernard*, famous for its 'boiseries,' now the property of Baron Rothschild. The Rue du Bac next crosses the *Rue de l'Université*, where the famous minister of Louis XIV.'s court, Petitot, lived, and where, a little to the right, No. 15, is a good XVII. c. hôtel, and No. 13, the *Hôtel d'Aligré*, now a museum of marine charts.

Returning, as we came, to the *Rue de Grenelle*, we should now follow it (turning right) to the end. No. 106 (right) was the old convent of *Notre Dame de Pentémont* or *du Verbe Incarné*, founded 1643; its admirable domed chapel remains. Mme. de Beauharnais, afterwards the Empress Josephine, lived for several years in this convent, after the birth of her daughter Hortense. No. 101 (left), the ancient *Hôtel Conti*, is now the Ministère des Postes. No. 116 (right), the *Hôtel Forbin, Janson*, or *de Brissac*, has a fine entrance: it is now the Mairie du VII^m. Arrondissement.

The Rue Casimir Périer leads (right) to the *Church of S. Clotilde*, a large cruciform gothic building erected in 1846–1857, from plans of Gau. The design of building this church (in the place of a little church dedicated to S. Valère) originated with Queen Marie Amélie. The interior is

exceedingly handsome. In the apse are a number of reliefs representing the story of S. Clotilde. The *Place de Bellechasse*, in which the church stands, occupies part of the *Pré aux Clercs*, the jurisdiction of which was long disputed by the University and the Abbey of S. Germain.

The last cross street of the Rue de Grenelle is the *Rue de Bourgogne*, in which, at the angle of the Rue S. Dominique, is the *Hôtel Béranger*, where Adrienne Lecouvreur was buried by some faithful friends, the offices of the Church having been refused to her.

At the end of the Rue de Grenelle, on the right, is (No. 142) the XVIII. c. *Hôtel de Bezenval*; and on the left (No. 127) the *Hôtel du Châtelet*, of the time of Louis XV., now the *Palais Archiépiscopal*.

We emerge from the Rue de Grenelle opposite the gardens to the north of the magnificent *Hôtel des Invalides* (open daily from 11 to 4), planned by Henri IV., and begun by Louis XIV. in 1671, as a refuge for old soldiers, who, before it was built, had to beg their bread in the streets, as in England before Sir Stephen Fox endowed Chelsea Hospital.

‘L’hôtel des Invalides, œuvre de l’architecte Libéral Bruant répond, par son caractère et son ornementisme tout militaire, à sa noble destination. Il fut achevé dès 1674. On n’acheva que trente ans après l’église, qui fut commencée par Bruant et terminée par Mansart. C’est à celui-ci qu’on doit le dôme couvert d’azur et d’or et surmonté d’une flèche hardie, qui est un des plus beaux ornements de Paris. Les détails et les ornements du dôme attestent trop la décadence du goût, qui devint de moins en moins pur vers la fin du règne; mais l’aspect général est saisissant, et aucun monument de Paris, Notre Dame exceptée, ne produit de loin un aussi puissant effet.’—*Martin, ‘Hist. de France.’*

‘On sent qu’une nation qui bâtit de tels palais pour la vieillesse de ses armées a reçu la puissance du glaive, ainsi que le sceptre des arts.’—*Chateaubriand.*

‘L’Hôtel des Invalides est le lieu le plus respectable de la terre. J’aimerais autant avoir fait cet établissement, si j’étais prince, que d’avoir gagné trois batailles.’—*Montesquieu.*

The institution is under the management of the Minister of War, and nothing can be more comfortable than the life of its inmates. The number of these is now small ; in the time of Napoleon I., when the institution was called the ' Temple of Mars,' it was enormous.

On the terrace in front of the building are a number of cannon, trophies taken in different campaigns. Standing before the hôtel is a statue of Prince Eugène. On either side of the entrance are statues of Mars and Minerva by Coustou jeune. In the tympanum of the semicircle over the centre of the façade is Louis XIV. on horseback, with the inscription : ' Ludovicus magnus, militibus regali munificentia in perpetuum providens, has aedes posuit, an. 1615.' Behind the façade is a vast courtyard surrounded by open corridors lined with frescoes of the history of France: those of the early history on the left, by *Bénédict Masson*, 1865, have much interest. In the centre of the façade opposite the entrance is a statue of Napoleon I. Beneath this is the approach to the *Church of S. Louis*, built 1671-79, from designs of Libéral Bruant, in which many banners of victory give an effect of colour to an otherwise colourless building.

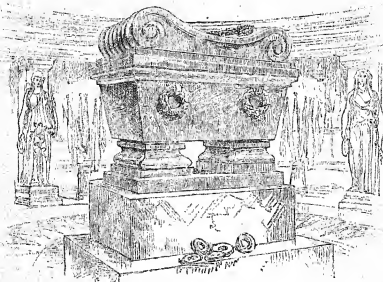
' Il y a là des drapeaux enlevés aux légions de toute l'Europe durant la révolution et l'empire. En 1814, les alliés coururent à ce temple de la gloire pour ressaisir les gages de leurs longues et nombreuses défaites ; mais les vieux guerriers que Napoléon en avait rendus gardiens, surent les soustraire à cette recherche. " Si nous ne pouvons conserver ces bannières," avaient dit les invalides, " nous les brûlerons et en avalerons les cendres." — *Touchard-Lafosse, 'Hist. de Paris.'*

Against the walls are monuments to marshals or governors of the Invalides—the Duc de Coigny, Duc de Conegliano (Moncey), Duc de Reggio (Oudinot), Marshal Jourdan, Duc de Malakoff (Pélissier), &c.

The *Tombeau Napoléon*, under the magnificent dome of the Invalides, which was added to the original church by Jules Hardouin Mansart, and is treated as a separate build-

ing, is entered from the Place Vauban at the back, or by the left cloister and a court beyond. It is open to the public only on Monday, Tuesday, Thursday, and Friday, from 12 to 3, but should on no account be left unseen. On the façade are statues of Charlemagne by Coysevox, and S. Louis by Nicolas Coustou.

On entering the vast interior, a huge circular space



TOMBEAU NAPOLÉON.

is seen to open, beneath the cupola painted by *Charles de Lafosse* and *Jourvet*, and, in it, surrounded by caryatides and groups of mouldering banners, the huge tomb of Finland granite, given by the Emperor Nicholas. Hither the remains of the great Emperor were brought from S. Helena by the Prince de Joinville, in 1841, though Louis Philippe, whilst adopting this popular measure as regarded the dead, renewed the sentence of exile against the living members of the Bonaparte family.

'Sur le couvercle brillait en assez grandes lettres ce nom : *Napoléon*. "En quel métal sont ces lettres?" dis-je au maître. Il me répondait : "En cuivre, mais on les dorera." "Il faut," repris-je, "que ces lettres soient en or. Avant cent ans, les lettres de cuivre seront oxydées et auront rongé le bois du cercueil. Combien les lettres en or coûteraient-elles à l'état?" "Environ vingt mille francs, monsieur." Le soir même j'allai chez M. Thiers, alors président du conseil, et je lui dis la chose. "Vous avez raison," me dit M. Thiers, "les lettres seront en or, je vais en donner l'ordre." Trois jours après, le traité du 15 juillet a éclaté; je ne sais si M. Thiers a donné les ordres, si on les a exécutés, et si les lettres qui sont aujourd'hui sur le cercueil sont des lettres d'or."—*Victor Hugo, 'Choses vues.'*

Four smaller cupolas encircle the great dome. In the first, on the right, is the tomb of Joseph Bonaparte. On the left are the tombs of Jerome Bonaparte, with a statue, and of his eldest son, and of Catherine of Wurtemberg, his wife, the faithful wife who refused all the entreaties of her father that she should abandon her husband in his adversity.

'Cette princesse s'est inscrite de ses propres mains dans l'histoire.'—*Napoleon I. See Las Cases.*

The other two cupolas are still empty: when ever-changing France again changes her idols, if ever the dynasty of the Bonapartes is again in the ascendant, they will probably be occupied, amid universal acclamation, by the tombs of Napoleon III. and his ill-fated and heroic son.

The transept contains the tomb of Turenne (formerly buried at S. Denis), by Tuby from designs of Lebrun. It represents the hero expiring (at the battle of Salzbach, July 27, 1675) in the arms of Immortality. In the violation of the tombs at S. Denis, the body of Turenne was found in a state of complete preservation, and, whilst the royal remains were scattered to the winds, his were removed to the Jardin des Plantes and afterwards to the Museum of the Petits Augustins. Napoleon, as first Consul, translated them with great honour to the Invalides, September 22, 1800. In the left transept is the tomb to which the

remains of the illustrious Vauban were afterwards transferred. The minister Louvois, under whose auspices the hôtel was built, was buried here by order of Louis XIV. in 1692, but afterwards removed to the Capucines of the Rue S. Honoré.

Descending the steps behind the splendid baldacchino, we find black-marble tombs of Marshals Duroc and Bertrand guarding the approach to that of Napoleon I. His own words, taken from his will, appear in large letters over the entrance.

'Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple Français que j'ai tant aimé.'

The sentiment, the tomb, and the dome have a unique splendour. A white marble statue of Napoleon I. by Stuart is in a black marble chapel. His Austerlitz sword, the crown voted by Cherbourg, and colours taken in his different battles, were formerly shown in a *chapelle ardente*.

'Otez le dôme, et les *Invalides* ne sont plus qu'une caserne, un cloître, un hospice. Le dôme en fait un palais, un temple, mieux que cela. Si, à présent, il y a des personnes qui ne comprennent pas bien à quoi sert le dôme des Invalides, pour l'argent qu'il a coûté, qu'ils aillent le demander à ces vieux martyrs des batailles, dont il est comme la resplendissante auréole, ils répondront avec orgueil : "Il sert à être beau !" — *Emile Deschamps*.

The *Musée d'Artillerie*, entered from the cloister on the right of the principal court, is shown only on Tuesdays, Thursdays, and Sundays, from 12 to 4 in winter, and 12 to 5 in summer.

The collection of arms begins with the rude flint weapons found in the valley of the Somme, and the caverns of Aurignac and Moustier. Then comes the age of polished flint weapons, found in the lake cities of Switzerland, &c. The age of bronze succeeds, of which one of the finest specimens is a bronze sword found at Uzès. The arms introduced by the Romans follow, and the

gradual changes which led to the steel armour of the XIV. c. The collection of bows and cross-bows is full of interest, as well as that of firearms from their earliest infancy.

The collection of plans of fortresses, in relief, executed under Louis XIV. and Louis XV., is interesting to the archæologist as showing (as at Arras, S. Omer, Besançon) many buildings of the middle ages which have ceased to exist. Amongst the historic arms preserved here are the helmet of Henri IV., the sword of Duguesclin, and the cuirass of Bayard.

The *Esplanade des Invalides* is an immense square extending from the Hôtel des Invalides to the Seine. It is adorned with statues of French generals, and with cannon taken in foreign campaigns.

The great barracks behind the Invalides formerly contained the military school now at S. Cyr. They face the end of the *Champ de Mars*, an immense open oblong space used for reviews and temporarily occupied by the great Exhibitions of 1867, 1878, 1889, and 1900. It was formed in 1790 for the famous Fête de la Fédération (July 14), when the Autel de la Patrie was erected in the centre and Louis XVI. took an oath there to observe the new constitution.

Here also Napoleon I. held the famous Champ de Mai before the battle of Waterloo.

‘Le Champ de Mai avait eu cela de remarquable qu’il avait été tenu au mois de juin et au Champ de Mars.’—*Victor Hugo*.

The *Eiffel Tower*, the highest monument in the world, 300 metres high, and built between January 1887 and March 1889, dominates and vulgarises the town in this quarter.

At the entrance of the Quai d’Orsay (No. 103) is the temporary *Garde-Meuble* (open on Sundays and Thursdays from 10 to 4), containing a vast collection of tapestries, curious furniture, and jewels which belonged to the Crown.

Many of the crown jewels were put up to public auction in 1887. Amongst the jewels reserved is the diamond known as 'Le Régent,' purchased by Régent Philippe d'Orléans, and valued at 12,000,000 fr.

Returning by the Quai d'Orsay, on the site formerly called La Grenouillère, we find, opposite the Pont des Invalides, the *Manufacture des Tabacs*, shown on Thursdays only from 10 to 12 and 1 to 4. It employs 200 workpeople, and manufactures 6200 tons of tobacco annually.

Near the Pont de Solferino is the *Palais de la Légion d'Honneur*, built (1786) by Rousseau for the Prince Salm-Kyrburg, and interesting as the scene of Mme. de Staël's receptions during the Directory.

It was on the *Pont de la Concorde* that Darmès (who was afterwards guillotined for his crime) fired at Louis-Philippe, as he was driving with Queen Marie-Amélie and Mme. Adélaïde.

Opposite the Pont de la Concorde is the *Palais du Corps Législatif*, or *Chambre des Députés* (open from 9 to 5). This palace, originally Palais Bourbon, was built by the Prince de Condé (1789), the first Hôtel de Condé, on the site now occupied by the Odéon, and the second hôtel, near S. Germain l'Auxerrois, having been destroyed. Confiscated in 1790, it became known as 'Maison de la Révolution.' At the Restoration the property was bought from the Prince de Condé, and from 1815 the palace has been used as a parliament-house. It is here that Benjamin Constant, Casimir Périer, Guizot, Thiers, Berryer, Lamartine, Montalembert, and Jules Favre, have in turn displayed their eloquence, and it was also in the *Salle du Corps Législatif* that, in 1848, the Duchesse d'Orléans presented herself with her two little boys to claim the regency, and was met by the words 'Too late.'

'La large porte qui s'ouvre en face de la tribune à la hauteur des bancs les plus élevés de la salle, s'ouvre. Une femme paraît, c'est la duchesse d'Orléans. Elle est vêtue de deuil. Son voile relevé à demi

sur son chapeau laisse contempler son visage empreint d'une émotion et d'une tristesse qui en relèvent la jeunesse et la beauté. . . . Elle tient de la main droite le jeune roi qui trébuche sur les marches, et de la main gauche son autre fils le petit duc de Chartres, enfants pour qui leur catastrophe est un spectacle. . . . Le duc de Nemours marche à côté de la duchesse d'Orléans, fidèle à la mémoire de son frère dans ses neveux. Quelques généraux en uniforme, des officiers de la garde nationale descendent sur la trace de la princesse. Elle salue avec une grâce timide l'assemblée, immobile ; elle s'assoit entre ses deux enfants au pied de la tribune, innocente accusée devant un tribunal sans appel qui vient entendre plaider la cause de la royauté. Dans ce moment cette cause était gagnée dans les yeux et dans les cœurs de tous.—*Lamartine, 'Révolution de 1848.'*

The handsome façade towards the Seine has a corinthian portico by Poyet (1804-7). When the Chamber is sitting, visitors are admitted only to the Salle des Séances, for which they require a ticket from a deputy or from the Secrétaire de la Questure.

The decorations of the Library include twenty allegorical and historical pictures by *Eugène Delacroix*.

In the *Rue de Lille*, which runs at the back of the palace, the house (No. 17) which is now the German Embassy was, during the first empire, the Paris residence of Prince Eugène de Beauharnais, Viceroy of Italy, and stepson of Napoleon I., and here Frederick William III. of Prussia took up his residence when the allies occupied the city in 1814.

CHAPTER IX.

LUXURIOUS MODERN PARIS.

The Place Vendôme and Place de la Concorde. The Champs Elysées and Bois de Boulogne. The Faubourg S. Honoré and the Madeleine.

TURNING west along the Rue de Rivoli, the street—which commemorates the Battle of Rivoli—always wears a festive aspect. On the right are arcades, containing some of the shops most frequented by foreigners; on the left, railings, formed by gilt-headed spears, enclose the radiant gardens of the Tuileries.

‘The city swims in verdure, beautiful
As Venice on the waters, the sea swan.
What bosky gardens, dropped in close-walled courts,
As plums in ladies’ laps, who start and laugh;
What miles of streets that run on after trees,
Still carrying the necessary shops,
Those open caskets, with the jewels seen!
And trade is art, and art’s philosophy,
In Paris.’—*Mrs. Browning, ‘Aurora Leigh.’*

The Rue S. Roch was, till recently, known as the Rue du Dauphin—a name of historic value. The street was originally closed at night by a grille on the side of the Tuileries, and it was known as Le Cul-de-Sac de S. Vincent till 1744. Then, Louis XV., as a boy, spent some time at the Tuileries, and S. Roch being the parish church of the Court, he went thither for his daily devotions. During the first mass which he heard there, the citizens, being good courtiers, scratched out part of the old inscription and altered it, and as the

little prince returned to the palace he read 'Cul-de-Sac du Dauphin.'

The *Rue Mont Thabor* crosses the site of the most important of the four convents of Les Capucins at Paris, founded (1575) by Catherine de Medicis. Alfred de Musset died in the Rue Mont Thabor, May 1, 1857.

'L'insomnie avait été toujours son ennemi le plus implacable. . . . A une heure après minuit, je le vis tout à coup se dresser sur son séant, la main droite posée sur sa poitrine, cherchant la place du cœur, comme s'il eût senti dans cet organe quelque trouble extraordinaire. Son visage prit une expression étrange d'étonnement et d'attention. Ses yeux ouvrirent démesurément. Je lui demandai s'il souffrait; il me fit signe que non. A mes autres questions, il ne répondit que ces mots, en remettant sa tête sur l'oreiller: "Dormir! . . . enfin je vais dormir." C'était la mort.'—*Paul de Musset.*

At the corner of the Rues de Rivoli and Castiglione stood the Manège, in which the Assemblée Nationale held its sittings, and where Louis XVI. was condemned to death in 1793.

The *Rue de Castiglione*, on the right—commemorating the victory of Bonaparte over the Austrians (August 5, 1796)—occupies the site of the old monastery of the Feuillants, where many illustrious families, including the Phélippeaux, Vendôme, Rohan, Béringen, and d'Etampes had chapels, and where was the tomb of Henri de Lorraine, Comte d'Harcourt, and his son. The street leads to the *Place Vendôme*, a handsome old-fashioned octagon, begun under Louis XIV. (the king himself furnishing the leading ideas of the plan), and finished by the Ville de Paris, from designs of Jules Hardouin Mansart. The place was first called Place des Conquêtes, then Place Louis le Grand, finally Place Vendôme, from the hôtel of the Duc de Vendôme (son of Henri IV. by Gabrielle d'Estrées), which once occupied this site. A bronze statue by Girardon at first ornamented the centre of the space. It represented

Louis XIV. 'in the habit of a Roman emperor, and on his head a large French periwig *à la mode*.'¹ This statue was destroyed by the people on August 14, 1792—the day on which Louis XVI. and his family were removed from the Chancellerie in this Place to the Temple. 'The king saw this destruction as he passed, but showed no emotion.'²

'Au milieu de la place Vendôme, la voiture du roi fut quelque temps arrêtée; on voulait qu'il contemplât à loisir la statue équestre de Louis le Grand, précipitée de son piédestal, brisée par la populace et foulée aux pieds. "Ainsi sont traités les tyrans," criait sans relâche cette populace effrénée.'—Hue, *Mémoires*.

The bronze figures which ornamented the base of the statue are still to be seen in the Louvre. During the Revolution the name of the octagon was changed to Place des Conquêtes, then to Place des Piques. The *Column* was erected by Napoleon I., in imitation of that of Trajan at Rome, and is covered with bas-reliefs representing his German campaign, from designs of Bergeret, cast from Austrian cannon. At the top was originally placed a statue of the Emperor by Chaudet, which was pulled down after the allies entered Paris and melted down to make part of the second bronze horse of Henri IV. on the Pont Neuf. A second statue by Seurre, made from cannon taken in Algeria (magnanimously erected by Louis Philippe in 1833), was replaced in 1863 by a copy from the first statue by Chaudet. On May 16, 1871, on a motion of the painter Courbet, the ridiculous Communards threw down the whole column, though it was able to be rebuilt from the fragments (in 1874) as it is now seen. The height is 135 feet. The proprietor of the Hôtel du Rhin had offered the Communards 500,000 fr. if they would spare the column, and those robbers had answered, 'Donnez un million et l'on verra'!

¹ Lister's *Travels in France*, 1692.

² Beaulieu, *Essais historiques*.

Up to 1870 the railings around, and the base of this column in honour of Napoleon, were always hung with wreaths of immortelles: now all is bare, but Parisians are apt to change the historic objects of their idolatry according to—circumstances.

‘La gloire de l’empire! . . . Eh quoi! quand elle est chantée par des voix comme Victor Hugo, Lamartine, Chateaubriand, Casimir Delavigne, toutes nos sommités littéraires, une voix s’en viendrait murmurer au bas des aigles triomphantes de la colonne! . . . “Ah! silence! silence!”’—*Mémoires de la Duchesse d’Abrantès*.

‘Débris du Grand Empire et de la Grande Armée,
Colonne d’où si haut parle la renommée!
Je t’aime: l’étranger t’admire avec effroi.
J’aime tes vieux héros, sculptés par la Victoire;
Et tous ces fantômes de gloire
Qui se pressent autour de toi.

J’aime à voir sur tes flancs, Colonne étincelante,
Revivre ces soldats qu’en leur onde sanglante
Ont roulé le Danube, et le Rhin, et le Pô!
Tu mets comme un guerrier le pied sur la conquête.
J’aime ton piédestal d’armures, et la tête
Dont le panache est un drapeau.’

—*Victor Hugo*.

The Hôtel du Rhin was the residence of Napoleon III. when he was Deputy to the National Assembly in 1848.

From the Place Vendôme the handsome *Rue de la Paix* (formerly Rue Napoléon), dating from 1807, leads to the Place de l’Opéra. It occupies the site of the convent of the Capucines (founded under Henri IV.), in which Louise de Lorraine, widow of Henri III.: Mme. de Pompadour¹ and her mother, Mme. Poisson: Louvois (Minister of War to Louis XIV.): and the Duc de Créquy, were buried.²

In the Rue S. Florentin, the *Hôtel de la Vrillière* (No. 2),

¹ The monk appointed for the difficult task of her funeral oration here said: ‘I receive the body of the most high and exalted lady, Mme. la Marquise de Pompadour, Lady of Honour to the Queen. She lived in the school of all the virtues, for is not the queen a model of piety, kindness, and modesty, &c.’

² The monument of Queen Louise is now at S. Denis; that of Louvois, at the hospital of Tonnerre; that of the Duc de Créquy, at S. Roch.

also called Hôtel de l'Infantado, was built by Chalgrin (1765-1767) for the minister M. de S. Florentin, who gave a name to the street. It was afterwards inhabited by the Spanish grandee who at one time gave a name to the house, then by M. de Talleyrand, who received the Emperor Alexander there in 1814, and who died in the house in 1838.

'Sans cœur et sans talent, beaucoup de suffisance,
A la Banque, à la Bourse, escroquant dix pour un,
Dans ses propos rompus outrageant la décence,
Tel était autrefois le pontife d'Autun.
Plus heureux aujourd'hui, sa honte est moins obscure ;
Froidement, du mépris il affronte les traits ;
Il enseigne le vol et prêche le parjure,
Et sème la discorde en annonçant la paix.
Sans cesse on nous redit qu'il ne peut rien produire,
Et que de ses discours il n'est que le lecteur ;
Mais ce qu'un autre écrit, c'est d'Autun qui l'inspire.'

—*Alme. de Montrond.*

'C'est l'évêque d'Autun, c'est Charles-Maurice de Talleyrand-Périgord, que nous verrons servir, avec une égale conviction de loyauté, le directoire, le consulat qui renversa le directoire, l'empire qui renversa le consulat, la restauration qui renversa l'empire, et la révolution de juillet qui renversa la restauration. Il y a de belles immunités de morale pour les convictions d'étal.'—*Touchard-Lafosse, 'Hist. de Paris.'*

'Le palais, qui est d'une noble, riche et morne architecture, s'est appelé longtemps *Hôtel de l'Infantado* ; aujourd'hui on lit sur le fronton de sa porte principale : *Hôtel Talleyrand*.

'C'était un personnage étrange, redouté et considérable : il s'appelait Charles-Maurice de Périgord ; il était noble comme Machiavel ; prêtre comme Gondi, défroqué comme Fouché ; spirituel comme Voltaire et boîteux comme le diable. On pourrait dire que tout en lui boîtait comme lui ; la noblesse qu'il avait faite servante de la république, la prêtrise qu'il avait trainée au Champ de Mars, puis jetée au ruisseau, le mariage qu'il avait rompu par vingt scandales et par une séparation volontaire, l'esprit qu'il déshonorait par la bassesse.

'Dans ce palais, comme une araignée dans sa toile, il avait successivement attiré et pris héros, penseurs, grands hommes, conquérants, rois, princes, empereurs, Bonaparte, Sieyès, Mme. de Staël, Chateaubriand, Benjamin Constant, Alexandre de Russie, Guillaume de Prusse,

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From the Place Vendôme the handsome *Rue de la Paix* (formerly Rue Napoléon), dating from 1807, leads to the Place de l’Opéra. It occupies the site of the convent of the Capucines (founded under Henri IV.), in which Louise de Lorraine, widow of Henri III.: Mme. de Pompadour¹ and her mother, Mme. Poisson: Louvois (Minister of War to Louis XIV.): and the Duc de Créqui, were buried.²

In the Rue S. Florentin, the *Hôtel de la Vrillière* (No. 2),

¹ The monk appointed for the difficult task of her funeral oration here said: ‘I receive the body of the most high and exalted lady, Mme. la Marquise de Pompadour, Lady of Honour to the Queen. She lived in the school of all the virtues, for is not the queen a model of piety, kindness, and modesty, &c.’

² The monument of Queen Louise is now at S. Denis; that of Louvois, at the hospital of Tonnerre; that of the Duc de Créqui, at S. Roch.

also called Hôtel de l'Infantado, was built by Chalgrin (1765-1767) for the minister M. de S. Florentin, who gave a name to the street. It was afterwards inhabited by the Spanish grandee who at one time gave a name to the house, then by M. de Talleyrand, who received the Emperor Alexander there in 1814, and who died in the house in 1838.

'Sans cœur et sans talent, beaucoup de suffisance,
A la Banque, à la Bourse, escroquant dix pour un,
Dans ses propos rompus outrageant la décence,
Tel était autrefois le pontife d'Autun.
Plus heureux aujourd'hui, sa honte est moins obscure ;
Froidement, du mépris il affronte les traits ;
Il enseigne le vol et prêche le parjure,
Et sème la discorde en annonçant la paix.
Sans cesse on nous redit qu'il ne peut rien produire,
Et que de ses discours il n'est que le lecteur ;
Mais ce qu'un autre écrit, c'est d'Autun qui l'inspire.'

—*Mme. de Montrond.*

'C'est l'évêque d'Autun, c'est Charles-Maurice de Talleyrand-Périgord, que nous verrons servir, avec une égale conviction de loyauté, le directoire, le consulat qui renversa le directoire, l'empire qui renversa le consulat, la restauration qui renversa l'empire, et la révolution de juillet qui renversa la restauration. Il y a de belles immunités de morale pour les convictions d'état.'—*Touchard-Lafosse, 'Hist. de Paris.'*

'Le palais, qui est d'une noble, riche et morne architecture, s'est appelé longtemps *Hôtel de l'Infantado* ; aujourd'hui on lit sur le fronton de sa porte principale : *Hôtel Talleyrand*.

'C'était un personnage étrange, redouté et considérable : il s'appelait Charles-Maurice de Périgord ; il était noble comme Machiavel ; prêtre comme Condi, défroqué comme Fouché, spirituel comme Voltaire et boîteux comme le diable. On pourrait dire que tout en lui boîtaït comme lui ; la noblesse qu'il avait faite servante de la république, la prêtrise qu'il avait traînée au Champ de Mars, puis jetée au ruisseau, le mariage qu'il avait rompu par vingt scandales et par une séparation volontaire, l'esprit qu'il déshonorait par la bassesse.

'Dans ce palais, comme une araignée dans sa toile, il avait successivement attiré et pris héros, penseurs, grands hommes, conquérants, rois, princes, empereurs, Bonaparte, Sieyès, Mme. de Staël, Chateaubriand, Benjamin Constant, Alexandre de Russie, Guillaume de Prusse,

François d'Autriche, Louis XVIII., Louis Philippe, toutes les mouches dorées et rayonnantes qui bourdonnent dans l'histoire de ces quarante dernières années. Tout cet étincelant essaim, fasciné par l'œil profond de cet homme, avait successivement passé sous cette porte sombre qui porte écrit sur son architrave : Hôtel Talleyrand.—*Victor Hugo, 'Choses vues.'*

The house is now the residence of Baron Alphonse de Rothschild.

In the *Rue Cambon* (formerly *Rue de Luxembourg*) is the church of *L'Assomption*, built (1670-76) for a convent of Augustinian nuns, now the dépôt of the archives of the Ministère de Finances. Robespierre lived long opposite this church, in the house of the carpenter Maurice Duplay, at No. 398 Rue S. Honoré (destroyed by the Rue Duphot). All that was human in his character was bestowed upon the family of his host: for them chiefly he showed the grimace meant for a smile on the pinched countenance which made Mirabeau compare him to '*un chat qui a bu du vinaigre.*'

'La maison Duplay, naguère si inconnue, broyante de jeux d'enfants, égayée de rires de jeunes filles, était devenue une sorte de centre révolutionnaire, et semblait attirer tous les regards et toutes les pensées. . . . C'était, pour toute la France, la maison redoutée, honnie, maudite, d'où sortait la Terreur: le lieu fatidique de la révolution.'—*Lenotre, 'Paris Révolutionnaire.'*

Where the Rue Royale opens towards the Madeleine, we pass the *Ministère de la Marine et des Colonies*, built (1760-68) by Gabriel, and gutted during the Commune, and reach the *Placé de la Concorde*, stately and beautiful with its obelisk, fountains, and statues, its delightful views down green avenues to the Louvre on the east and the Arc d'Etoile on the west, and towards the magnificent church of the Madeleine on the north and the Chambre des Députés on the south. The square was made under Louis XV., was named after him, and was decorated with his equestrian statue by Bouchardon, placed on a pedestal surrounded by

bas-reliefs and allegorical figures of the Virtues by Pigalle, which immediately drew forth the epigram—

‘ Oh ! la belle statue ! oh ! le beau piédestal !
Les vertus sont à pied, le vice est à cheval ; ’

followed a few days later by—

‘ Il est ici comme à Versailles :
Il est sans cœur et sans entrailles. ’

The Legislative Assembly demolished the statue in the Place Louis XV. (1792), and replaced it by a statue of Liberty. Soon, however, the square took the name of Place de la Révolution, when the expression *guillotiner* effaced that of *lanterner*, and, under the Reign of Terror, the scaffold was permanently established here. Thus the most terrible memories of the great Revolution are concentrated on this spot, where 2800 persons perished between January 21, 1793, and May 3, 1795. The fountain on the south side, decorated with figures emblematic of Marine Navigation, marks the exact spot where Louis XVI. died, January 21, 1793.

‘ Le silence le plus profond régnait de tous côtés. Arrivé à la place de la Révolution, le roi recommanda à plusieurs reprises au lieutenant son confesseur, et descendit de la voiture. Aussitôt il fut remis entre les mains de l'exécuteur : il ôta son habit et son col lui-même, et resta couvert d'un simple gilet de molleton blanc ; il ne voulait pas qu'on lui coupât les cheveux, et surtout qu'on l'attachât. Quelques mots dits par son confesseur le décidèrent à l'instant. Il monta sur l'échafaud, s'avança du côté gauche, le visage très-rouge, considéra pendant quelques minutes les objets qui l'environnaient, et demanda si les tambours ne cesseraient pas de battre ; il voulut s'avancer pour parler ; plusieurs voix crièrent aux exécuteurs, qui étaient au nombre de quatre, de faire leur devoir. Néanmoins, pendant qu'on lui mettait les sangles, il prononça distinctement ces mots : “ Je meurs innocent, je pardonne à mes ennemis, et je désire que mon sang soit utile aux Français et qu'il apaise la colère de Dieu.” A dix heures dix minutes, sa tête fut séparée de son corps, et ensuite montrée au peuple. A l'instant les cris de :

"Vive la république!" se firent entendre de toutes parts.—*Les Révolutions de Paris.*

'When they reached the place of execution and they offered to tie his hands, the king resisted and said, 'C'est trop,' but on Mr. Edgeworth's reminding him how acceptable the humiliation would be in the eyes of God, and citing his Saviour's example, he held both his hands out, and suffered them to be tied. When on the scaffold, the trumpets and drums sounded according to their orders, the king bowed, as desiring leave to speak. Every instrument ceased; all was silence and attention. The king said, "I die innocent; I forgive my enemies, and pray God to avert His vengeance for my blood, and to bless my people." He took two turns on the scaffold, and then prepared himself for death. Mr. Edgeworth was kneeling by him, and in the excess of feeling had lost all recollection, till he was roused by the words "*the head of a traitor*," and looking up saw his sovereign's head streaming over him in the monsters' hands.'—*Journal of Miss Anne Porter, Nov. 3, 1796, after meeting the Abbé Edgeworth, confessor of Louis XVI.*

'Le roi se montra au présence du supplice ce qu'il avait toujours été au milieu des hurlements d'une multitude furieuse et sous les outrages de son emprisonnement. Il fut sublime de calme, de résignation, et de courage. Sa fermeté auguste ne l'abandonna, ni pendant ses adieux à la reine et à ses enfants, ni sur le faite de l'échafaud. Il protesta de son innocence et pria Dieu de ne point faire retomber son sang sur la France. Mais sa voix n'arrivait qu'aux oreilles endurcies des soldats qui de toutes parts entouraient l'échafaud.'—*Balzac, 'Six rois de France.'*

'Est-ce bien le même individu, couronné et sacré à Rheims, monté sur une estrade, environné de tous les grands, tous à ses genoux; salué de mille acclamations, presque adoré comme un Dieu; dont la regard, la voix et la geste étoient autant de commandemens, rassasié de respects, d'honneurs et de jouissances, enfin séparé, pour ainsi dire, de l'espèce humaine; est-ce bien le même homme que je vois bousculé par quatre valets de bourreau, déshabillé de force, dont le tambour étouffe la voix, garotté à une planche, se débattant encore; et recevant si mal le coup de la guillotine, qu'il n'eût pas le col, mais l'occiput et la mâchoire horriblement coupés?

'Son sang coule; les cris de joie de quatre-vingt mille hommes armés ont frappé les airs et mon oreille; ils se répètent le long des quais; le vois les écoliers des quatre-nations qui élèvent leurs chapeaux en l'air; son sang coule; c'est à qui y trempera le bout de son doigt, une plume, un morceau de papier; l'un le gouste, et dit: *Il est horriblement salé!* Un bourreau sur le bord de l'échafaud, vend et distribue

des petits paquets de ses cheveux ; on achète le cordon qui les retenait ; chacun emporte un petit fragment de ses vêtemens ou un vestige sanglant de cette scène tragique. J'ai vu défiler tout le peuple se tenant sous le bras, riant, causant familièrement, comme lorsqu'on revient d'une fête.'—*Mercier, 'Le nouveau Paris.'*

The king was taken to death in a carriage, the queen in a cart.

'Il était midi [16 octobre, 1793]. La guillotine et le peuple s'impatientsaient d'attendre, quand la charrette de Marie-Antoinette arriva sur la place de la Révolution. La veuve de Louis XVI. descendit pour mourir où était mort son mari. La mère de Louis XVII. tourna un moment les yeux du côté des Tuileries, et devint plus pâle qu'elle n'avait été jusqu'alors. Puis la Reine de France monta à l'échafaud et se précipita à la mort.'

'"*Vive la république !*" cria le peuple : c'était Sanson qui montrait au peuple la tête de Marie Antoinette, tandis qu'au-dessous de la guillotine le gendarme Mingault trempait son mouchoir dans le sang de la martyre.'—*Goncourt, 'Hist. de Marie-Antoinette.'*

On October 31, 1793, the weird death procession of the Girondins reached the Place.

'Au premier pas hors de la Conciergerie, les Girondins entonnèrent d'une seule voix et comme une marche funèbre la première strophe de la *Marseillaise*, en appuyant avec une énergie significative sur ces vers à double sens :

Contre nous de la tyrannie
L'étendard sanglant est levé.

De ce moment ils cessèrent de s'occuper d'eux-mêmes pour ne penser qu'à l'exemple de mort républicaine qu'ils voulaient laisser au peuple. Leurs voix ne retombaient un moment à la fin de chaque strophe que pour se relever plus énergique et plus retentissante au premier vers de la strophe suivante. Leur marche et leur agonie ne furent qu'un chant. Ils étaient quatre sur chaque charrette. Une seule en portait cinq. Le cadavre de Valazé était couché sur la dernière banquette. La tête découverte, cahotée par les secousses du pavé, ballottait sous les regards et sur les genoux de ses amis, obligés de fermer les yeux pour ne pas voir ce livide visage. Ceux-là chantaient cependant comme les autres. Arrivés au pied de l'échafaud, ils s'embrassèrent tous en signe de communion dans la liberté, dans la vie et dans la mort. Puis ils reprirent le chant funèbre pour s'animer mutuellement au supplice et pour envoyer, jusqu'au moment suprême, à celui qu'on exécutait, la

voix de ses compagnons de mort. Tous moururent sans faiblesse, Sillery avec ironie ; arrivé sur le plate-forme, il en fit le tour en saluant à droite et à gauche le peuple, comme pour le remercier de la gloire et de l'échafaud. Le chant baissait d'une voix à chaque coup de hache. Les rangs s'éclaircissaient au pied de la guillotine. Une seule voix continua la *Marseillaise* ; c'était celle de Vergniaud, supplicié le dernier. Ces notes suprêmes furent ses dernières paroles. Comme ses compagnons il ne mourait pas : il s'évanouissait dans l'enthousiasme, et sa vie, commencée par des discours immortels, finissait par un hymne à l'éternité de la Révolution.

'Un même tombereau emporta les corps décapités, une même fosse les recouvrit à côté de celle de Louis XVI.'—*Lamartine, 'Hist. des Girondins.'*

Even in that cruel time, sympathy was aroused by the death of Mme. Roland, on November 10, 1793.

'Plusieurs charrettes pleines de victimes roulaient ce jour-là leur charge de condamnés à l'échafaud. On fit monter Mme. Roland sur la dernière, à côté d'un vieillard infirme et faible, nommé Lamarche, ancien directeur de la fabrication des assignats. Elle était vêtue d'une robe blanche, protestation d'innocence dont elle voulait frapper le peuple. Ses beaux cheveux noirs tombaient en ondes jusqu'à ses genoux. Elle se penchait quelquefois avec une tendresse filiale vers son compagnon de supplice. Le vieillard pleurait. Elle lui parlait et l'encourageait à la fermeté. Elle essayait même d'égayer pour lui le funèbre trajet et parvint à lui faire sourire.

'L'échafaud se dressait à côté de la statue colossale de la Liberté. Arrivée là, Mme. Roland descendit. Au moment où l'exécuteur lui prenait les bras pour la faire monter la première à la guillotine, elle eut un de ces dévouements qu'un cœur de femme peut seul contenir et révéler dans une pareille heure. "Je vous demande une seule grâce, et ce n'est pas pour moi," dit-elle en résistant un peu au bras du bourreau, "accordez-la-moi !" Puis, se tournant vers le vieillard, "Montez le premier," dit-elle à Lamarche, "mon sang répandu sous vos yeux vous ferait sentir deux fois la mort ; il ne faut pas que vous ayez la douleur de voir tomber ma tête." Le bourreau y consentit. Après l'exécution de Lamarche, qu'elle entendit sans pâlir, elle monta légèrement les degrés de l'échafaud, et, s'inclinant du côté de la statue de la Liberté comme pour la confesser encore en mourant par elle : "O Liberté !" s'écria-t-elle, "O Liberté ! que de crimes on commet en ton nom !" Elle se livra à l'exécuteur, et sa tête roula dans le panier.'—*Lamartine, 'Hist. des Girondins.'*

May 9, 1794, saw the execution of Madame Elisabeth.

'Madame Elisabeth se trouve assise sur la même charrette que Mmes. de Sénozan et de Crussol-d'Amboise, et elle s'entretient avec elles pendant le trajet de la Conciergerie à la place Louis XV. Aux plaintes qui échappent à quelques-uns des condamnés, elle répond par de touchantes exhortations. . . . On arrive à la place de la Révolution : Madame descend la première. Le bourreau, comme pour l'aider, lui tend la main. La princesse regarde de côté, et ne s'appuie pas sur cette main qui s'offre à elle. Les victimes avaient trouvé au pied de l'échafaud une banquette sur laquelle on les fit asseoir. . . . Aucun ne défaillit. Encouragé par la présence et le regard de la sœur de Louis XVI., chaque condamné s'est promis de se lever bravement à l'appel de son nom, et d'accomplir sa tâche avec fermeté. Le premier nom prononcé par l'exécuteur est celui de Mme. de Crussol. Mme. de Crussol se lève aussitôt, va s'incliner devant Madame Elisabeth, et témoignant hautement le respect et l'amour que la princesse lui inspire, elle demande la permission de l'embrasser. "Bien volontiers et de tout mon cœur," lui dit Madame Elisabeth, avec cette expression d'affabilité qui lui était si naturelle; et la royale victime avançant son visage, lui donne le baiser d'adieu, de supplice et de gloire. Toutes les femmes lui suivirent, et obtinrent le même témoignage d'affection. Les hommes s'honorèrent aussi de leur respect pour Madame Elisabeth, en allant chacun à son tour, courber devant elle la tête qui, une minute après, tombait sous le couperet de la guillotine. . . . Pendant tout le temps que dura le sacrifice, la sainte femme qui semblait y présider ne cessa de dire le *De profundis*. Celle qui allait mourir priait pour les morts. Elle était réservée à périr la dernière. Quand la vingt-troisième vint s'incliner devant elle, elle lui dit : "Courage et foi dans la miséricorde de Dieu." Puis elle se lève elle-même pour se tenir prête à l'appel de l'exécuteur. Elle monte d'un pas ferme les marches de l'échafaud; et, regardant le ciel, elle se livre à l'exécuteur. Son fichu tombant à terre au moment où on l'attache à la planche fatale, laisse apercevoir une médaille d'argent. L'aide du bourreau se mettant en devoir de lui enlever ce signe de piété, elle lui dit, "Au nom de votre mère, Monsieur, couvrez-moi." Ce fut le dernier mot de Madame Elisabeth.'—*A. M. de Beauchesne.*

On July 28, 1794, Robespierre paid the penalty of his crimes.

'Au lieu d'un trône de dictateur, Robespierre est à demi-couché sur une charrette qui porte ses complices Couthon et Henriot. C'est un bruit, un tumulte autour de lui, qui n'est formé que de mille cris de joie

confus et de félicitations mutuelles. Sa tête est enveloppée d'un linge sale et sanglant ; on ne voit qu'à demi son visage pâle et féroce. Ses compagnons mutilés, défigurés, ressembloient moins à des criminels qu'à des bêtes féroces surprises dans un *traquenard*, et dont on n'a pu se saisir qu'en écrasant une partie des membres. Un soleil brûlant n'empêche point les femmes d'exposer les lys et les roses de leurs joues délicates à ses rayons ; elles veulent voir le *bourreau de ses concitoyens*. Les cavaliers qui escortent la charrette brandissent leurs sabres, et le montrent de la pointe nue. Le pontife-roi ne traîne plus la Convention à dix pas de distance de sa personne ; il ne semble conserver la vie que pour attester la justice divine, et ses terribles vengeances sur les hommes hypocrites et sanguinaires.

'Arrivé près du lieu de supplice, devant la maison où il logeoit, le peuple fit arrêter ; et un groupe de femmes exécuta alors une danse aux battemens de mains de la multitude. Une d'elles saisit ce moment l'apostropher du geste et de la voix, en lui criant : "Ton supplice m'enivre de joie, descends aux enfers avec les malédictions de toutes les épouses, de toutes les mères de familles." Il resta muet.

'Monté sur l'échafaud, le bourreau, comme animé de la haine publique, lui arracha brusquement l'appareil mis sur ses blessures ; il jeta le cri d'un tigre ; la mâchoire inférieure se détacha alors de la supérieure, et laissant jaillir les flots de sang, fit de cette tête humaine une tête monstrueuse, et la plus horrible que l'on puisse se peindre. Ses deux compagnons, non moins hideux dans leurs vêtemens déchirés et sanglants, étoient les acolites de ce grand criminel dont les souffrances n'inspirèrent à personne la plus légère pitié. Blessé à mort, la vindicte publique appeloit encore pour lui un second trépas ; et l'on courroit en foule pour ne pas perdre l'instant où il en avoit précipité tant d'autres ; on applaudit pendant plus de quinze minutes.

'Vingt-deux têtes tombèrent avec la sienne. Le lendemain soixante-dix membres de la commune allèrent rejoindre le chef qu'ils s'étoient donné ; c'étoient ceux-là même qui étoient venus dans nos cachots, nous enlever nos alimens, et nous abreuver d'humiliations. Le jour suivant, douze autres membres de la commune payèrent de leurs têtes leur complicité avec le chef des conjurés ; mais ces têtes ignobles et vulgaires de plats satellites n'avoient point de nom ; on ne compte que celle de Robespierre.—*Mercier, 'Le nouveau Paris.'*

The *Obelisk* of the Place de la Concorde, brought from Luxor, and given to France by Mahomet-Ali, was erected here under Louis Philippe, in 1836. It is covered with hieroglyphics celebrating Rameses II., or Sesostris, who reigned in the fourteenth century before Christ. The

history of its transport from Egypt is represented upon the pedestal.

It was at the foot of this obelisk, close to the spot where Louis XVI. died, that Louis Philippe and Marie Amélie, fleeing on foot by the gardens before the popular invasion of the Tuileries, on February 24, 1848, waited in agony for their carriages (which were being burnt at that moment by the insurgents in the Place du Carrousel) and eventually were rescued by a private brougham.

Eight allegorical statues typify the great cities of France—Lyons and Marseilles by Petitot, Bordeaux and Nantes by Callouet, Lille and Strasbourg by Pradier, Rouen and Brest by Cortot. Since that city has ceased to be French, the statue of Strasbourg has always been draped in mourning!

At every hour of the day the Place de la Concorde is beautiful and imposing.

'Il était quatre heures, la belle journée s'achevait dans un pondroissement glorieux de soleil. A droite et à gauche, vers la Madeleine et vers le Corps Législatif, des lignes d'édifices filaient au ras du ciel; tandis que le jardin des Tuileries étageait les cimes rondes de ses grands marronniers. Et, entre les deux bordures vertes des contre-allées, l'avenue des Champs-Élysées montait tout là-haut, à perte de vue, terminée par la porte colossale de l'Arc de Triomphe, béante sur l'infini. Un double courant de foule, un double fleuve y roulait, avec les remous vivants des attelages. Les vagues fuyantes des voitures, que le reflet d'un panneau, l'étincelle d'une vitre de lanterne semblaient blanchir d'une écume. En bas, la place, aux trottoirs immenses, aux chaussées larges comme les lacs, s'enplissait de ce flot continu, traversée en tous sens du rayonnement des roues, peuplée de points noirs qui étaient des hommes; et les deux fontaines ruisselaient, exhalaient une fraîcheur, dans cette vie ardente.'—Zola, *'L'Œuvre.'*

Two groups of sculpture by Guillaume Coustou, "ces marbres hennissants," as Victor Hugo calls them, known as *Les Chevaux de Marly*, decorate the entrance to the noble promenade originally called 'Le Grand Cours,' but which has been known as *Les Champs Élysées* since the time of

Louis XV. It extends from the Place de la Concorde to the Arc de l'Etoile, and is the favourite afternoon walk of the fashionable world of Paris, where the *badaud*, or French cockney, is seen in perfection.

'There is no situation like the Champs Elysées—really, there is scarcely anything like it in Europe, if you put away Venice—for a situation in a city.'—*Elizabeth Barrett Browning*, 1854.

'There is not one blade of grass in all these Elysian Fields, nothing but hard clay, often covered with white dust. This gives the whole scene the air of being a contrivance of man, in which Nature has either not been invited to take any part, or has declined to do so. There are merry-go-rounds, wooden horses, and other provision for children's amusement among the trees; and booths, and tables of cakes, and candy women, and restaurants on the borders of the wood.'—*Hawthorne*, '*Note-Books*.'

Behind the principal avenues are ranges of exhibition booths, and cafés-concerts, which attract a humbler crowd. Here idolising parents will stand for hours to watch their *petits bonshommes* caracolling on wooden horses, while *la bonne*, in a snowy cap, holds the babies. Here the sellers of *soupirs* and *gâteaux de Nanterre* drive a busy trade.

'Paris est la seule ville du monde où vous rencontriez des spectacles, qui font de ses boulevards un drame continu joué par les Français, au profit de l'art.'—*Balzac*, '*Le Cousin Pons*.'

'Regardez! tout vole, tout fuit, tout bourdonne. Ce sont les légères calèches avec leurs quatre chevaux, crinières au vent, narines ouvertes, les calèches avec leurs femmes si frêles et si parfumées, si roses et si blanches, qu'on dirait, tant elles passent vite, d'odorantes corbeilles de fleurs. Ce sont les tilburys, avec leurs agents de change juchés sur de doubles coussins: tant ils aiment à tomber de haut, les agents de change! Ce sont les juments anglaises, les juments de France et d'Arabie, toutes fières, toutes cabriolantes, toutes la tête haute, une rose à l'oreille, un fat sur le dos. C'est du bruit, c'est de la poussière; ce sont des piaffements et des rires, des admirations de femmes et d'étourdis; ce sont des regards d'amour jetés en passant, des plumes qui s'envolent, des attelages qui se croisent, c'est de la coquetterie, c'est de la rivalité, c'est de l'or, c'est du soleil, c'est de tout. . . . De tout, hélas! excepté du bonheur!'—*Amédée Gratiot*.

'La vanité et la parcimonie, qui semblent devoir se livrer un éternel

combat, sont, au contraire, dans l'existence d'une Parisienne, deux forces équilibrées, soumises et marchant d'un pas fraternel vers le but qui leur est assigné. . . . "Il faut *paraitre*," dit l'une. . . . "A peu de frais," ajoute l'autre. . . . Et il n'est point de concession que l'on ne se fasse mutuellement pour obtenir ce résultat complexe."—
E. Raymond.

'La promenade proprement dite des Champs-Elysées s'arrête au Rond-Point; plus loin, ce n'est qu'une large avenue bordée des deux côtés de belles maisons d'un grand aspect et qui monte lentement par une pente douce vers l'Arc de l'Etoile. Le matin, on ne voit personne aux Champs-Elysées, l'après-midi, on y voit tout le monde; mais il est un jour particulier où cette grande avenue présente un aspect qui a son caractère et son originalité. C'est le dimanche.

'Ce jour-là, à partir de deux heures, l'espace qui va des Chevaux de Marly à l'Arc de Triomphe disparaît sous une masse mouvante de voitures de toutes sortes. Les calèches menées à la Daumont y sont mêlées aux fiacres. Les landaus aux panneaux armoriés s'y promènent côté-à-côté avec des tapissières. Coupés et mylords, carrioles et paniers, tous s'y rencontrent. Et dans ce pêle-mêle de véhiculés de toutes tailles et de toutes formes, les omnibus, pareils à des vaisseaux de haut bord, circulent lentement.

'Dans ce va-et-vient, dont le mouvement et la durée fatiguent le regard, toutes les classes de la société sont représentées, le millionnaire comme l'ouvrier. L'homme qui conquis son sang et sa fortune au prix des plus laborieux efforts y coudoie l'héritier d'un grand nom.'—
Amédée Achard.

Chateaubriand saw the royal captives of Versailles brought into Paris by the Champs Elysées.

'Le 5 octobre [1789] je courus aux Champs-Elysées; d'abord parurent les canons, sur lesquels des harpies, des larronneuses, des filles de joie montées à califourchon, tenaient les propos les plus obscènes et faisaient les gestes les plus immondes. Puis, au milieu d'une horde de tout âge et de tout sexe, marchaient à pied les gardes du corps, ayant changé de chapeaux, d'épées et de baidriers avec les gardes nationaux: chacun de leurs chevaux portait deux ou trois poissardes, sales bacchantes ivres et débraillées. Ensuite venait la députation de l'Assemblée nationale; les voitures du roi snivaient; elles roulaient dans l'obscurité poudreuse d'une forêt de piques et de baïonnettes. Des chiffonniers en lambeaux, des bouchers, tablier sanglant aux cuisses, ceint aux la ceinture, manches de chemise retroussées, cheminaient aux portières; d'autres éqipans noirs étaient grimpés sur l'impériale; d'autres accrochés

aux marche-pied des laquais, au siège des cochers. On tirait des coups de fusil et pistolet; on criait : *Voici le boulanger, la boulangère et le petit mûron!* Pour oriflamme, devant le fils de saint Louis, les hallebardes suisses élevaient en l'air deux têtes de gardes du corps frisées et poudrées par un perruquier de Sèvres.—‘*Mémoires d'Outre-Tombe.*’

On the left of the Champs Elysées is the *Palais d'Industrie*, originally erected (1852-55) for the Great Exhibition, and used since for the annual Exhibitions of Painting and Sculpture, open daily from 8 to 6, except on Mondays, when it opens at 12 (admission, 1 fr.; free on Saturdays after 10, and Tuesdays from 12 to 6). It was rebuilt 1898-1900. Beyond this, the *Avenue Montaigne* branches off (left), containing the singular *Hôtel Pompién*, built (1860) for Prince Napoleon. The Avenue d'Antin leads to the river, where, at the angle of the Rue Bayard and Cour de la Reine—nearly opposite the Pont des Invalides—is the quaint *Maison de François I.*, built by that king (in 1523) at Moret, near the forest of Fontainebleau, for his sister Marguerite, purchased by a private individual, transported hither in 1827, and rebuilt, stone for stone. It bears medallions of Louis XII., Anne de Bretagne, François II., Marguerite de Navarre, Henri II., Diane de Poitiers, and François I. All the sculptures are attributed to Jean Goujon. On the back of the house, which is a perfect square, is inscribed—

‘Qui scit frenare linguam sensumque domare,
Fortior est illo qui frangit viribus urbes!’

Voltaire, returning to Paris from Berlin, lived with the Marquis de Villette, at the corner of the *Rue de Beaune*, and died there, May 30, 1778.

At 5 Rue de Berri, on the right of the Champs Elysées, is the *Palais Sport*, the great school for bicycle-riding, open from 9 A.M. to 11 P.M. (entrance, 1 fr. 50 c.).

From the *Rond Point*, the *Avenue Kléber* leads to the *Place du Trocadéro*. George, King of Hanover, lived in the

corner-house of the Rue de Presbourg and Avenue Kléber, and there he died, June 12, 1878. The large house, with gardens, at the corner of the Avenue Kleber and Rue Parquet, formerly Hôtel Basilewski, now called *Hôtel de Castille*, has long been the residence of Isabella II., ex-Queen of Spain. Her royal monogram and the lilies of Bourbon are conspicuous on the gates. The *Palais du Trocadéro*, built in the Oriental style (in 1878), is of the same character internally as the Crystal Palace at Sydenham. It contains a *Musée de Sculpture Comparée* or *des Moulages*, and an *Ethnographical Museum*. There are fine views from the galleries and balconies. Zola describes a sunset as seen from here.

‘Ce matin-là, Paris mettait une paresse souriante à s’éveiller. Une vapeur, qui suivait la vallée de la Seine, avait noyé les deux rives. C’était une buée légère, comme laiteuse, que le soleil peu à peu grandi éclairait. On ne distinguait rien de la ville, sous cette mousseline flottante, couleur du temps. Dans les creux, le nuage épaissi se fonçait d’une teinte bleuâtre, tandis que, sur de larges espaces, des transparences se faisaient, d’une finesse extrême, poussière dorée où l’on devinait l’enfoncement des rues; et, plus haut, des dômes et des flèches déchiraient le brouillard, dressant leurs silhouettes grises, enveloppés encore des lambeaux de la brume qu’ils trouaient. Par instants, des pans de fumée jaune se détachaient avec le coup d’aile lourd d’un oiseau géant, puis se fondaient dans l’air qui semblait les boire. Et, au-dessus de cette immensité, de cette nuée descendue et endormie sur Paris, un ciel très-pur, d’un bleu effacé, presque blanc, déployait sa voûte profonde. Le soleil montait dans un poudrolement adouci de rayons. Une clarté blonde, du blond vague de l’enfance, se brisait en pluie, emplissait l’espace de son frisson tiède. C’était une fête, une paix souveraine et une gaieté tendre de l’infini, pendant que la ville, criblée de flèches d’or, paresseuse et somnolente, ne se décidait point à se montrer sous ses dentelles. . . .

‘A l’horizon, sur le lac dormant, de longs frissons couraient. Puis, le lac, tout d’un coup, parut crever; des fentes se faisaient, et il y avait, d’un bout à l’autre, un craquement qui annonçait le débâcle. Le soleil, plus haut, dans la gloire triomphante de ses rayons, attaquait victorieusement le brouillard. Peu-à-peu, le grand lac semblait se tarir, comme si quelque déversoir invisible eût vidé la plaine. Les vapeurs, tout à l’heure si profondes, s’amincissaient, devenaient transparentes en prenant

les colorations vives de l'arc-en-ciel. Toute la rive gauche était d'un bleu tendre, lentement foncée, violâtre au fond, du côté du Jardin des Plantes. Sur la rive droite, le quartier des Tuileries avait le rose pâli d'une étoffe couleur chair, tandis que, vers Montmartre, c'était comme une lueur de braise, du carmin flambant dans de l'or ; puis, très-loin, les faubourgs ouvriers s'assombrissaient d'un ton brique, de plus en plus éteint et passant au gris blenâtre de l'ardoise. On ne distinguait point encore la ville tremblante et fuyante, comme un de ces fonds sous-marins que l'œil devine par les eaux claires, avec leurs forêts terrifiantes de grandes herbes, leurs gronillements pleins d'horreur, leurs monstres entrevus. Cependant, les eaux baissaient toujours. Elles n'étaient plus que de fines mousselines étalées ; et, une à une, les mousselines s'en allaient, l'image de Paris s'accroissait et sortait du rêve. . . .

'Pas un souffle de vent n'avait passé, ce fut comme une évocation. La dernière gaze se détacha, monta, s'évanouit dans l'air. Et la ville s'étendit sans une ombre, sous le soleil vainqueur.'—*'Une page d'amour.'*

Not less vivid is the following description of a sunset:—

'Le soleil, s'abaissant vers les coteaux de Meudon, venait d'écarter les derniers images et de resplendir. Une gloire enflamma l'azur. Au fond de l'horizon, l'écroulement des roches crayeuses qui barraient les lointains de Charenton et de Choisy-le-Roi, entassa des blocs de carmin bordés de laque vive ; la flotille de petites nuées nageant lentement dans le bleu, au-dessus de Paris, se couvrit de voiles de pourpre ; tandis que le mince réseau, le filet de soie blanche tendu au-dessus de Montmartre, parut tout d'un coup fait d'une gause d'or, dont les mailles régulières allaient prendre les étoiles à leur lever. Et, sous cette voûte embrasée, la ville tonte jaune, rayée de grandes ombres, s'étendait. En bas, sur la vaste place, le long des avenues, les fiacres et les omnibus se croisaient au milieu d'une poussière orange, parmi la foule des passants, dont le noir fourmillement blondissait et s'éclairait de gouttes de lumière. Un séminaire, en rangs pressés, qui suivait le quai de Billy, mettait un queue de soutanes, couleur d'ocre, dans la clarté diffuse. Puis, les voitures et les piétons se perdaient, on ne devinait plus, très-loin, sur quelque pont, qu'un file d'équipages dont les lanternes étincelaient. A gauche, les hautes cheminées de la Manutention, droites et roses, lâchaient de gros tourbillons de fumée tendre, d'une teinte délicate de chair ; tandis que de l'autre côté de la rivière, les beaux ormes du quai d'Orsay faisaient une masse sombre, trouée de coups de soleil. La Seine, entre ses berges que les rayons obliques enfilait, roulait de flots dansants où le bleu, le jaune et le vert, se brisaient en un éparpillement bariolé ; mais, en remontant le fleuve, ce peinturlurage de mer orientale prenait le ton d'or de plus en plus éblouis-

sant ; et l'on eût dit un lingot sorti à l'horizon de quelque creuset invisible, s'élargissant avec un remuement de couleurs vives, à mesure qu'il se refroidissait. Sur cette coulée éclatante, les ponts échelonnés, amincissant leurs courbes légères, jetaient des barres grises, qui se perdaient dans un entassement incendié de maisons, au sommet duquel les deux tours de Notre-Dame rougeoyaient comme des torches. A droite, à gauche, les monuments flambaient. Les verrières du Palais de l'Industrie, au milieu des futaies des Champs-Élysées, étalaient un lit de tisons ardents ; plus loin, derrière la toiture écrasée de la Madeleine, la masse énorme de l'Opéra semblait un bloc de cuivre ; et les autres édifices, les coupoles et les tours, la colonne Vendôme, Saint-Vincent-de-Paul, la tour Saint-Jacques, plus près les pavillons du nouveau Louvre et des Tuileries, se couronnaient de flammes, dressant à chaque carrefour des bûchers gigantesques. Le dôme des Invalides était en feu, si étincelant qu'on pouvait craindre à chaque minute de le voir s'effondrer, en couvrant le quartier des flammèches de sa charpente. Au delà des tours inégales de Saint-Sulpice, le Panthéon se détachait sur le ciel avec un éclat sourd, pareil à un royal palais de l'incendie qui se consumerait en braise. Alors, Paris entier, à mesure que le soleil baissait, s'alluma aux bûchers des monuments. Des lueurs couraient sur les crêtes des toitures, pendant que, dans les vallées, des fumées noires dormaient. Toutes les façades tournées vers le Trocadéro rougissaient, en jetant le pétilllement de leurs vitres, une pluie d'étincelles qui montaient de la ville, comme si quelque soufflet eût sans cesse activé cette forge colossale. Des gerbes toujours renaissantes s'échappaient des quartiers voisins, où les rues se creusaient, sombres et cuites. Même, dans les lointains de la plaine, du fond d'une cendre rousse qui ensevelissait les faubourgs détruits et encore chauds, luisaient des fusées perdues, sorties de quelque foyer subitement ravivé. Bientôt ce fut une fournaise. Paris brûla. Le ciel s'était empourpré davantage, les nuages saignaient au-dessus de l'immense cité rouge et or.—Zola, *'Une page d'amour.'*

In the Avenue du Trocadéro (to the left) is the *Musée de Galliera*, an Italian renaissance building by Ginain (1878-1888), containing collections bequeathed to the city by the Duchesse de Galliera. In the Place de Jena is the *Musée Guimet*, of Eastern curiosities and antiquities.

The Avenue du Trocadéro leads (west) to the suburb of *Passy*, celebrated for its mineral waters in a garden entered (No. 32) from the Quai de Passy. This part of

Paris is very featureless and uninteresting, but the district is a favourite residence of French literati. Rossini died here (November 13, 1868) in a villa near the boulevard which bears his name. Lamartine died (February 28, 1869) at No. 135 Avenue du Trocadéro. Jules Janin lived at No. 5 Rue de Pompe. Dr. Franklin inhabited the old Hôtel Valentinois, Rue Raynouard. Lauzun and the Princesse de Lamballe were amongst the owners of 17 Rue Berton.

Opposite the station of Passy is *La Muette* (originally *La Meute*¹), though very little remains of the famous château, which was the scene of many of the orgies of the Regency, and the residence of the Duchesse de Berry, who took as her device 'Courte et bonne' and filled her life accordingly, till it came to an abrupt close (1719) when she was in her twenty-fourth year.

The château was rebuilt by Louis XV., and was his favourite residence. It was frequently visited by Marie Antoinette, being at that time a quiet country villa, and it was the place to which the Court adjourned on the death of Louis XV., and where Marie Antoinette held her first receptions. Afterwards it was inhabited by Philippe Egalité, Duc d'Orléans.

'La famille royale captive, au moment d'arriver à Paris, après plus de cinq heures d'une marche lugubre, y rencontra un dernier outrage. Sur la terrasse du château de Passy, un homme fut aperçu qui se cachait derrière un groupe d'enfants, et cherchait à voir sans être vu; c'était d'Orléans. On avait amené ses fils qu'on avait placés en première ligne pour assister à la honte de la monarchie et au crime de leur père. L'aîné de ses fils venait d'atteindre, ce jour-là même, sa seizième année; la joie était empreinte sur son front. Sa sœur exprimait par un rire convulsif, triste expression des traits de son père, tout ce qu'elle ressentait de bonheur au milieu de tant d'abaissement et de si augustes infortunes.'²—*F. de Conny, 'Hist. de la rév. de France.'*

'Que vous dirai-je de cette majestueuse princesse et de ce bon roi, qu'on amène à Paris, comme deux esclaves, au milieu de leurs assassins

¹ See Michelet, '*Hist. de France.*'

² Louise Philippe and Madame Adélaïde.

et précédés pour trophée par les têtes sanglantes des deux défenseurs de la reine? Ces ingrats et perfides sujets, ces stupides citoyens, ces femmes cannibales et ces monstres déguisés; ces cris de *Tous les évêques à la lanterne!* au moment où ce bon M. de la Fayette ramène le roi dans sa capitale avec deux évêques de son conseil dans sa voiture; trois coups de fusil, et je ne sais combien de coups de pique que j'ai vu tirer et donner dans les carrosses de la reine. . . . Mais ce qui m'a le plus révoltée, c'était l'horrible figure de ce d'Orléans, ivre de vengeance et de joie hideuse, qui venait se montrer avec ses louveteaux sur la terrasse du château de Passy, pour y voir défilér cette cohue sanguinaire et sacrilège.—*Souvenirs de la Marquise de Créqui.*

La Muette now belongs to Mme. Erard, widow of the eminent pianoforte maker, and friend of musicians. The gardens and park are lovely.

Beyond Passy is *Auteuil*, where a red marble pyramid near the church is the tomb of the high-minded Chancellor d'Aguesseau, twice disgraced under the Regency for following the course of honour—first, in his opposition to the disastrous influence of Law; and secondly, for resisting the measures of the vicious Dubois. With him rests his wife, Anne Lefèvre d'Ormesson, who died (1735) sixteen years before him. It was of their marriage that Coulanges wrote 'qu'on avait vu pour la première fois les Grâces et la Vertu s'allier ensemble.'

'Auteuil, lieu favori, lieu fait pour les poètes,
Que de rivaux de gloire unis sous tes berceaux.'

Chénier, 'Promenade.'

Here, on July 23, 1768, Louis XV. caused Anne Bécu, otherwise called Jeanne Gomard de Vaubernier, to be married to the Comte Guillaume du Barry, who was sent back to his native Toulouse immediately after the ceremony.

In the *Avenue de l'Alma* is the *American Church* by Street.

The district called the *Point du Jour* was so called, in 1748, because of that famous dawn of day (March 4) at which the Prince de Dombes (son of the Duc du Maine,

and grandson of Louis XIV.) killed the Comte de Coigny¹ there in a duel. The death was at first supposed to have resulted from a carriage accident.

'A Versailles, au jeu du roi, M. de Coigny qui perdait contre le prince de Dombes des sommes considerables, s'oublia jusqu'à dire assez haut : "Il faut être bêtard pour avoir tant de bonheur"—Le mot était d'autant plus sanglant qu'il s'adressait au petit-fils de Mme. de Montespan. Le prince, voulant avant tout éviter un éclat se pencha sans affectation à l'oreille du Comte et lui dit simplement. "Vous pensez bien, monsieur, que nous allons nous voir tout à l'heure." Le jeu continua et la nuit était fort avancée quant ils reprisent ensemble le chemin de Paris. Ils convinrent que la rencontre aurait lieu sur la route au point du jour. Mais les nuits sont longues dans cette saison et le jour commençait à poindre quand ils mirent pied à terre au bord de la Seine, entre le village d'Auteuil et la ferme de Billancourt. Les laquais allumèrent des flambeaux et c'est à la lueur douteuse des torches et de l'aube naissante, sur un épais tapis de neige qu'ils croisèrent le fer. M. de Coigny eut la gorge traversée de part en part et mourut sur la place. . . .—*Julien, 'La Comédie à la Cour.'*

On the left of the Champs Elysées (now no more) was the *Château des Fleurs*, a place of public amusement, a well-known haunt of the young man 'qui va à Paris pour s'amuser.' Immediately opposite this (April 28, 1855) the assassin Pianori fired at Napoleon III. as he was riding, and was seized while drawing a second pistol from his pocket. The Emperor, without a sign of fear or emotion, quietly rode on to overtake the Empress, and assure her himself of his safety. It had been near this that the people fired upon Louis Philippe in his flight, and killed two horses of the escort.

The Champs Elysées are closed by the huge *Arc de l'Etoile*, one of the four triumphal arches which Napoleon I. intended to erect in commemoration of his victories, and which he began from designs of Chalgrin, in 1806, though the work was not completed till 1836, long after founder

¹ M. de Coigny was colonel of the Royal Dragoons, governor of the Château de Choisy, and prime favourite of Louis XV. and Mme. de Pompadour.

and architect had passed away. It is the largest triumphal arch in the world; the arch itself being 90 feet high and 45 feet wide. The groups of sculpture which adorn it are by Rude, Cortot, and Etex: that by Rude, of the Genius of War summoning the nation to arms, is the best. There is, however, nothing fine about the Arc de l'Etoile except its size. The arch itself is far too narrow for its height, and the frippery ornament along the top of the structure destroys all grandness of outline. The hugeness of the building is in itself a disfigurement, and, like the giant statues in S. Peter's at Rome, it puts all its surroundings out of proportion.

Perhaps more than any other monument in Paris, this arch seems erected to show the instability of thrones and the fleeting power of man; yet Victor Hugo wrote of it—

'Quand des toits, des clochers, des ruches tortueuses,
Des porches, des frontons, des dômes pleins d'orgueil
Qui faisaient cette ville, aux voix tumultueuses,
Touffue, inextricable et fourmillante à l'œil,

Il ne restera plus dans l'immense campagne
Pour toute pyramide et pour tout Panthéon,
Que deux tours de granit, faites par Charlemagne
Es qu'un pilier d'airain fait par Napoléon,

Toi ! tu compléteras le triangle sublime ! . . .

At the time when the fickle Parisians (who had attended the German Emperor's review of his troops in the Champs Elysées in gala array) were sending deodorising carts over Paris to purify the air from their enemies, they changed one of the chains round the Arc de l'Etoile because a German had jumped over it !

(From the arch, the *Avenue de Neuilly* leads to the village of that name. About 1 k., opposite the entrance to the Bois de Boulogne called Port Maillot, is the *Chapelle S. Ferdinand* (shown daily), enclosing the room in which Ferdinand, Duc d'Orléans, eldest son of Louis

Philippe, died (July 13, 1842) from injuries received in trying to jump from his carriage, at this spot, when its horses were running away.¹ The touching cenotaph of the duke (who is buried with his family at Dreux) is by Trinqueti from designs of Ary Scheffer. The angel on the right is one of the last works of the Princess Marie. The prie-dieu in the chapel are all embroidered by different members of the Orleans royal family. A Descent from the Cross, by Trinqueti, from designs of Ary Scheffer, occupies a niche behind the high-altar. A picture by *Jacquand* represents the touching scene on this spot during 'Les Derniers Moments du Duc d'Orléans.' His august mother, the Queen Marie Amélie, has left an account of them.

'Nous sommes entrés dans l'auberge, où nous avons trouvé, dans une petite chambre, sur un matelas étendu par terre, Chartres qu'on saignait en ce moment. . . . Je me suis allée un moment dans la petite chambre à droite, où je me suis jetée à genoux, et ai demandé à Dieu du fond de mon âme, s'il voulait une victime, de me prendre, et de conserver notre si cher enfant. Peu après, est arrivé le docteur Pasquier; je lui ai dit: "Monsieur, vous êtes un homme d'honneur, si vous croyez le danger imminent, je vous prie de me le dire, pour que mon enfant reçoive l'extrême onction." Il a baissé la tête et il m'a dit: "Madame, il en est temps." Le curé de Neuilly est entré, et lui a administré le sacrement, pendant que nous étions à genoux, à l'entour de ce grabat, pleurant et priant. J'ai détaché de mon cou une petite croix, contenant une parcelle de la vraie croix, et je l'ai mise dans la main de mon pauvre enfant, pour que ce Dieu sauveur ait pitié de lui dans son passage pour l'éternité. . . . M. Pasquier s'est levé et en est allé parler à l'oreille du roi. Alors ce vénérable et infortuné père, le visage inondé de larmes, s'est agenouillé auprès de son aîné, et l'embrassant tendrement s'est écrié: "Ah! si c'était moi, au lieu de lui!" . . . Je me suis approchée aussi, et je l'ai embrassé trois fois, pour moi, pour Hélène, pour ses enfants. J'ai mis sur sa bouche la petite croix, signe de notre redemption, et je l'ai ensuite posée et laissée sur son cœur. Toute la famille l'a embrassé successivement, et chacun est retourné à sa place. Cependant la respiration est devenue inégale; elle a été interrompue deux fois et a repris; j'ai demandé alors que le

¹ The road was then called *Chemin de la Révolte*.

prêtre rentrât pour dire les prières des agonisants. A peine s'était-il mis à genoux et avait fait la signe de la croix, que mon cher enfant a fait une dernière et profonde inspiration, et que son âme belle, bonne, généreuse et noble a quitté son corps. . . . Le prêtre, sur ma demande, a dit un *De profundis*; le roi a voulu m'entraîner, mais j'ai prié de me permettre d'embrasser une dernière fois ce fils chéri, objet de ma plus vive tendresse. J'ai pris dans mes mains cette tête si chère, j'ai baissé ses lèvres toutes froides et décolorées, j'ai posé dessus la petite croix, et je l'ai emportée, en disant un dernier adieu à celui que j'aimais tant, que j'avais peut-être trop aimé. Le roi m'a emmenée dans la chambre voisine; je me suis jetée à son cou; nous étions malheureux ensemble; notre irréparable perte nous était commune, et je souffrais autant pour lui que pour moi. Il y avait foule dans cette petite chambre; je pleurais, je parlais, j'étais hors de moi.

'Au bout de quelques minutes, on a dit que tout était prêt. Le corps avait été placé sur un brancard couvert d'un drap blanc. Il était porté par quatre hommes de la maison, et soutenu par deux gendarmes. On est sorti par la porte-cochère de l'écurie; il y avait en dehors une foule immense. Deux bataillons du 2^e et du 17^e léger, qui naguère avaient passé avec lui les Portes de fer et forcé le col de Mouzaïa, bordaient la haie, et ont continué avec nous. Nous avons tous suivi à pied le corps inanimé de ce fils bien-aimé, qui peu d'heures auparavant arrivait sur cette route, plein de santé, de force, de bonheur, d'espérance, pour embrasser ses parents, plongés à présent dans une immense douleur.'

Victor Hugo narrates how—

'Pour le duc d'Orléans mourant, on jeta en hâte quelque matelas à terre et on fit le chevet d'une vieille chaise-fauteuil de paille qu'on renversa.

'Un poêle délabré était derrière la tête du prince. Des casseroles et des marmites et des poteries grossières garnissaient quelque planches le long du mur. De grandes cisailles, un fusil de chasse, quelques images coloriées à deux sous, clouées à quatre clous, représentaient Mazagran, Le Juif Errant, et l'attentat de Fieschi. Un portrait de Napoléon et un portrait du duc d'Orléans (Louis-Philippe) en colonel-général de hussards, complétaient la décoration de la muraille. Le pavé était un carreau de briques rouges non peintes. Deux vieux bahuts-armoires étayaient à gauche le lit de mort du prince.'—'*Choses vues*.'

The *Bridge of Neuilly*, twice rebuilt since, was originally erected by Henri IV., who was nearly drowned in crossing

the ferry here with Marie de Medicis. Here also Pascal had that narrow escape of being drowned by the action of runaway horses, which led to his renunciation of the world.

The Château de Neuilly, built by the Comte d'Argenson in 1740, and afterwards inhabited by Talleyrand, Murat, and Pauline Bonaparte, was given by Louis XVIII. to his cousin the Duc d'Orléans. Almost all the children of Louis Philippe were born there, and there, in 1830, he accepted the French crown. The château was the scene of most of the happy events of the family life of Louis Philippe, and in its chapel the king and queen watched, from his death to his funeral, beside the body of their beloved eldest son.

'Louis-Philippe a été un roi trop père; cette incubation d'une famille qu'on veut faire éclore dynastie a peur de tout et n'entend pas être dérangée; de là des timidités excessives, importunes au peuple qui a le 14 juillet dans sa tradition civile, et Austerlitz dans sa tradition militaire.

'Du reste, si l'on fait abstraction des devoirs publics, qui veulent être remplis les premiers, cette profonde tendresse de Louis-Philippe pour sa famille, la famille la méritait. Ce groupe domestique était admirable. Les vertus y coudoyaient les talents. Une des filles de Louis-Philippe, Marie d'Orléans, mettait le nom de sa race parmi les artistes comme Charles d'Orléans l'avait mis parmi les poètes. Elle avait fait de son âme un marbre qu'elle avait nommé Jeanne d'Arc. Deux des fils de Louis-Philippe avaient arraché à Metternich cet éloge démagogique: "Ce sont des jeunes gens comme on en voit guère et de princes comme on n'en voit pas."—*Victor Hugo, 'Les Misérables.'*

During the crisis of 1848, the French pillaged and plundered the home of their king, and £600,000 worth of his private property was destroyed by the robbers of the Revolution, though the private charities of Louis Philippe and Marie Amélie during their seventeen years' reign had amounted to 21,650,000 fr. or £800,000, and those of the Duc and Duchesse d'Orléans to an annual sum of nearly £20,000. A cruel decree of Louis Napoleon compelled the royal family to sell their estates in 1852. Since that time the royal park of Neuilly has been cut up for avenues of

villas. Nothing remains of Villiers, the residence of the last Duke of Orléans, except a pavilion on the Place de Villiers-la-Garenne. The Palace of Madame Adélaïde, sister of Louis Philippe, was (in 1863) occupied by the Conservatoire de Notre Dame des Arts, and is now a school. An Augustinian convent at Neuilly, where an arm of James II. of England was preserved, was used as a barrack during the Commune, when the relic disappeared.)

From the Arc de l'Etoile several long and rather dreary avenues lead to the Bois. That called *Avenue du Bois de Boulogne* (formerly de l'Impératrice) is the most animated, but the *Avenue d'Eylau* leads more directly to the gate of the Bois called *Porte de la Muette*. The heights of Mont Valérien are always a fine feature, rising behind the woods. At the corner of the Avenue Malakoff and that of the Bois de Boulogne is the house of Dr. Evans, the American dentist, where the Empress Eugénie spent the first night (September 4-5, 1870) after her flight from the Tuileries.

The *Bois de Boulogne* is part of the ancient forest of Rouvray¹—of which Louis XI. made his barber, Olivier le Daim, Grand-Forester (*gruyer*)—where Henri II. and Diane de Poitiers loved to give hunting fêtes, and where Louis XV. held orgies in the Château de la Muette which Charles IX. had built. The name was changed after pilgrims (in 1319) had erected a church in honour of Notre Dame de Boulogne in the neighbouring village of Menus-les-S.-Cloud, which forthwith took the name of Boulogne. Ceded to the city of Paris by Napoleon III., the Bois has ever since been the favourite play-ground of the Parisians, and in this 'nature si artistement mondaine'² all that is possible of luxury of equipages and toilette may be seen, especially from 3 to 5 in winter, and 5 to 7 in summer.

¹ Of course we drove in the Bois de Boulogne, that limitless park, with its forests, its lakes, its cascades, and its broad avenues. There

¹ Roveritum, Rouvret, Rouvrai.

² Zola, *La Curée*.

were thousands upon thousands of vehicles abroad, and the scene was full of life and gaiety. There were very common hacks, with father, mother, and all the children in them; conspicuous little open carriages with celebrated ladies of doubtful reputation in them; there were dukes and duchesses abroad, with gorgeous footmen perched behind, and equally gorgeous outriders perched on each of the six horses; there were blue and silver, and green and gold, and pink and black, and all sorts and descriptions of startling liveries out.

'I will not attempt to describe the Bois de Boulogne. I cannot do it. It is simply a beautiful, cultivated, endless, wonderful wilderness. It is an enchanting place. It is in Paris now, but a crumbling old cross in one portion of it reminds one that it was not always so. The cross marks the spot where a celebrated troubadour was waylaid and murdered in the fourteenth century. It was in this park that the fellow with the unpronounceable name made the attempt on the Russian Czar's life with a pistol. The bullet struck a tree. Now in America that interesting tree would be chopped down and forgotten within five years, but it will be treasured here. The guides will point it out to visitors for the next 800 years, and when it decays and falls down they will put up another there and go on with the old story just the same.'—*Mark Twain, 'The Innocents Abroad.'*

'Le Bois de Boulogne, c'est encore Paris. C'est le Paris des fêtes et des promenades, le Paris des arbres verts et des plaisirs champêtres, le Paris des duels et des amours. Le matin, on s'y bat et on y déjeune; à deux heures, on s'y promène et on s'y ennue; le soir, on y dîne et on y trompe quelqu'un. Il y a des gens qui habitent Paris, qui vivent dans Paris, qui ont leur domicile et paient leurs contributions à Paris, et dont l'existence entière se passe au Bois de Boulogne.'—*Amédée Gratiot.*

'Vous qui avez vu le Bois de Boulogne dans ses jours de splendeur, avec ses allées peuplées de brillants cavaliers et de somptueux équipages qui semblent glisser sous des dômes de verdure; vous qui avez suivi ces héros de la mode à la mise élégante sans être recherchée, au maintien noble, aisé, gracieux, retracez-nous avec de vives couleurs cette jeunesse livrée tout entière au luxe et au plaisir, qui paraît partout où la vanité peut étaler ses pompes, partout où l'oisiveté peut promener ses ennuis.

'Des grâces, de la folie, de l'esprit et des dettes, voilà donc quel est encore l'apanage des jeunes Français de nos jours! Le xix^e siècle n'a point à rougir devant ses aînés; c'est toujours cette aimable frivolité de caractère, cette facilité des mœurs, cet amour de luxe et de parure dont on accusait nos devanciers. Je reconnais les dignes fils de ces hommes qui, selon le mot d'un grand roi, "portaient sur eux leurs métairies et leurs bois de haute futaie."—*Balzac, 'Esquisses pari-*

Entering the Bois by the Avenue du Bois de Boulogne (where No. 19 was the residence of the Duc de Nemours) the *Route de Suresnes* soon leads us to the *Lac Supérieur*. On the farther side of the lake, between it and the Pré Catelan, is the *Parc aux Daims*. Beyond the *Lac Supérieur* is the *Butte Mortemart*, a hillock whence there are views towards the heights of Issy, Meudon, Bellevue, S. Cloud, Suresnes, and Mont Valérien. Between this and the Porte d'Auteuil is the *Champ de Courses* for steeplechases. On the farther side of the Bois, reached most quickly by taking the direct road from the *Carrefour des Cascades* between the two lakes, is the plain of *Longchamp*, divided into a *Hippodrome* and *Champ d'Entraînement*, between which are to be seen some small remains of the *Abbaye de Longchamp*, founded (1256) by S. Isabelle de France, sister of S. Louis, who passed the rest of her life and was buried (1269) within its walls. The sanctity acquired by the abbey from the miracles wrought at her tomb called many princesses to take the veil there, and Philippe le Long died (in 1321) whilst he was the guest of the convent, of which his daughter, Blanche de France, was the abbess. In the XVI. c., however, Longchamp began to lose its saintly reputation. Henri IV. made love to one of its nuns, Catherine de Verdun, and in 1652 S. Vincent de Paul complained bitterly to Cardinal Mazarin of the irregularities of the convent and the luxury of its sisters, ill befitting those who bore the name of 'Sœurs mineures encloses de l'Humilité Notre Dame.' After this, Longchamp fell into disrepute, and the tomb of Isabelle was deserted, till the nuns reconquered their popularity by the splendour of their musical services, in which they were greatly aided by the famous opera-singer Mlle. Le Maure, who took the veil in the convent in 1727. From that time till the Revolution all the most distinguished persons in Paris frequented the church, and the 'promenade de Longchamp' became an established fashion.

The *Hippodrome of Longchamp* is the principal race-course in the neighbourhood of Paris. The Grand Prix of 100,000 fr. is contended for in the beginning of June, and answers to the English 'Derby.'

Near the *Carrefour de Longchamp* are the *Grande Cascade* and the *Mare de Longchamp*, fed by a stream from the *Mare aux Biches*. From the Carrefour, the *Route de la Longue Queue* leads to the Porte de Madrid by the *Château de Bagatelle*, occupying the site of a villa of Mlle. de Charolais (daughter of Louis, Prince de Condé), whose fancy for being painted as a monk drew forth the lines of Voltaire—

'Frère Ange de Charolais,
Dis-nous par quel aventure
Le cordon de Saint François
Sert à Vénus de ceinture.'

'Mlle. de Charolais fut pour un peu de temps une des maîtresses du roi Louis XV., et fut une des premières de le détacher de la Reine. Elle fut aussi la maîtresse de Richelieu et de Vauréal, Evêque de Rennes.'—*De Goncourt*.

From 1734 to July 1745 she was called Mademoiselle.

'Le titre de Mademoiselle, tout court, n'appartient qu'à la fille aînée du frère du Roi. On vient cependant de donner ce titre éminent à Mlle. de Charolais, sœur de M. le Duc.'—*Journal de Narbonne*.

Bagatelle afterwards became the property of the Comte d'Artois, brother of Louis XVI., who laid a wager with Marie Antoinette that he would build a château there in the space of a month, and won it, inscribing 'Parva sed apta' over the entrance. Sold at the Revolution, Bagatelle was afterwards restored to the Duc d'Artois, who gave it to the Duc de Berry, who often resided there.

Crossing the Allée de Longchamp, by the café-restaurant called Pré Catelan, we may reach the *Croix Catelan*—a cross replacing a cross raised by Philippe le Bel to

Arnauld de Catelan, a troubadour from Provence, murdered, with his servant, by the military escort which the king had given him, because they fancied that the chest of liqueurs which he was taking to the king was full of jewels: the murderers were burnt alive.

Towards the north end of the Bois is the restaurant of *Madrid*, occupying the site of the villa which François I. built on the model of that in which he lived as the captive of Charles V., lavishing all the resources of art and wealth in its Italian ornamentation. Its rich decorations of plaques of Palissy-ware gave it the name of Château de Faïence.¹

'Madrid was built by Francis I., and called by that name to absolve him of his oath that he would not go from Madrid, in which he was prisoner in Spain, but from whence he made his escape.'—*John Evelyn*, 1644.

Here François I. was greatly tempted to retaliate for his own captivity by imprisoning Charles V. during his visit to France in 1539.

'Triboulet, le bouffon de François I^r, avait inscrit le nom de Charles V. sur son *Journal des fous*, où il se plaisait à inscrire toutes les personnes qui commettaient quelque action imprudente, irréfléchie ou dangereuse. Un jour que ce jovial personnage, dans le langage approprié à sa profession, parlait à son maître de l'empereur, "Sire," disait-il, "votre majesté a fait bâtir le château de Madrid près du village de Boulogne; pourquoi ne prierait-elle pas messire Charles d'y prendre un logement? . . . Madrid pour Madrid, la différence ne serait que dans le fossé qui entoure le château." "Et si je laisse passer l'empereur," répondit le roi, en riant, "que feras-tu?" "Ce que je ferai, sire? Tenez, voilà le nom de Charles-quin sur mon journal des fous: eh bien, je l'effacerai, et mettrai le vôtre à sa place."—*Touchard-Lafosse*, '*Hist. de Paris*.'

It was at Madrid that François I. first caused ladies to become a necessary part of his Court, because 'une cour

¹ It is engraved by Du Cerceau. Behind its chimneypieces were secret chambers where the king used to play the spy upon his courtiers.

sans femmes est une année sans printemps, et un printemps sans roses.' Henri II. and Diane de Poitiers frequently resided at Madrid. Charles IX. was here with Mlle. de Rouet, daughter of Louis de la Baraudière, and Henry III. collected a menagerie here, and settled the château Madrid upon his sister Marguerite, first wife of Henri IV., who spent much of her last years there, after her divorce. Louis XVI. ordered the demolition of the château. Its loss is more to be regretted than that of any other building of its period, for it was as refined as it was palatial.

To the left lies the *Jardin d'Acclimatation* (with entrances near the Porte de Sablons and Porte de Neuilly: admission, weekdays 1 fr., Sundays 50 c.), pleasant zoological gardens, crowded on fine Sundays, when elephants and camels laden with people stalk about the drives, and children are driven in llama and even in ostrich carts. The collection of dogs is a remarkable one.

Re-entering Paris by the Arc de Triomphe, the Rue de l'Oratoire (on the left in descending the Champs Elysées) leads to the *Parc Monceaux*, a pretty public garden, originally planted from plans of Carmontel for Philippe d'Orléans (father of Louis Philippe), on a site once occupied by the village of Monceaux. The enormous sums which the duke spent here gave the place the name of 'folies de Chartres.'

'J'en atteste, O Monceaux; tes jardins toujours verts;
Là, des arbres absents les tiges imitées,
Les magiques berceaux, les grottes enchantées,
Tout vous charme à la fois.'—*Delille*.

Confiscated at the Revolution, Monceaux was given back to the Orleans family by Louis XVIII., and was in their possession till the decrees of 1852. It is now one of the prettiest gardens in Paris, and is surrounded by handsome houses.

'C'est un parc fait pour la toilette, les gens mal mis y font horreur.'
—*Guy de Maupassant*.

The artificial pool called *La Naumachie* is backed by a colonnade said to be part of that erected by Catherine de Medicis on the north of the church of S. Denis, to receive her own tomb and that of Henri II.

Near this, at No. 7 *Rue Velasquez* is the *Musée Cernuschi* of Chinese and Japanese curiosities.

The *Boulevard de Monceaux* passes over the site of the cemetery where the saintly Madame Elisabeth was buried in an unmarked grave, with all the aristocratic victims of the Revolution who perished with her.

All the streets in this district are featureless and ugly. In the *Boulevard Malesherbes* (a little south) is the great *Church of S. Augustin*, built from designs of Baltard, 1860-68, which, though it looks rather well at a distance, is a climax of vulgarity and bad taste, where the use of cast iron in ecclesiastical architecture has its horrible apotheosis. Meissonier was born in a house at the angle of the *Boulevard Malesherbes* and *Avenue de Villers*; and Benjamin Constant died at No. 6, and *La Fayette* at No. 29.

Almost all the houses in this, as indeed in most parts of Paris, are let in apartments, all depending upon the same all-important individual, the concierge, or porter at the entrance, upon whose character much of the comfort of the inmates depends; he may be either a self-important and arrogant tyrant, or a long-suffering friend—the civillest person in the world, who will say, ‘*Je serai toujours aux ordres de monsieur, à minuit, comme à midi.*’

‘*A Paris, chaque maison est une petite ville; chaque étage, un quartier. Toutes les classes de la société s’y résument à la fois.*

‘*Le portier de Paris est l'être important d'une maison. C'est le ministre du propriétaire; l'intermédiaire entre ceux qui paient et celui qui reçoit. Il écoute les plaintes, et les transmet. Il est chargé aussi quelquefois, et par circonstances extraordinaires, d'être le juge de paix de la maison.*’—*Jacques Raphael.*

Returning to the *Rue du Faubourg S. Honoré*, and turning eastwards, we pass, on the left, the doric *Church of S.*

Philippe du Roule, erected (1769-84) from plans of Chalgrin. At the corner of the Place Beauveau (right) is the *Palais de l'Elysée Napoléon*, built (1718) by Molet for the Comte d'Evreux. It was inhabited by Mme. de Pompadour till her death, and afterwards by her brother the Marquis de Marigny, from whom Louis XV. bought it as a residence for Ambassadors Extraordinary. After this it was the residence of the Duchesse de Bourbon-Condé, till her emigration in 1790. Confiscated during the Revolution, it was sold in 1803 to Murat, who lived in it (as governor of Paris in the beginning of the Empire) till he left France for Naples in 1808. The Elysée was a favourite residence with Napoleon I. Lucien, the brother who had refused all subservience to Napoleon in his prosperity, was waiting for him here after the loss of Waterloo, and the Elysée was inhabited by the Emperor during his last stay in Paris, and he signed his abdication here. In 1814-1815 it was inhabited by the Duke of Wellington and the Emperor of Russia. Then, at the Restoration, this palace of many changes passed into the hands of the Duc de Berry, who inhabited it, under the name of Palais Elysée Bourbon, till his murder (February 13, 1820). For a short time the residence of the Duc de Bordeaux, it was again confiscated, and was chosen as a residence by Prince Louis Napoleon from the time of his proclamation as President of the Republic (December 20, 1849), continuing to be his dwelling till he moved to the Tuileries, after the proclamation of the second Empire. In the Salle du Conseil of the Elysée he prepared the Coup d'Etat of December 2, 1851. In late years the Elysée has been the residence of the President of the French Republic, and under M. Carnot, the imperial arms over the gate were replaced by the monogram R. F.!

Behind the palace is the garden where Napoleon I. was walking with his brother Lucien after his return from Waterloo, when—

‘L’avenue de Marigny était remplie d’une foule nombreuse, attirée par la fatale nouvelle du désastre de Waterloo. Le mur qui séparait le jardin de l’Elysée de l’avenue était beaucoup plus bas qu’aujourd’hui, et la foule n’était séparée de Napoléon que par un obstacle presque nul. En l’apercevant, elle poussa des cris frénétiques de *Vive l’Empereur!* Beaucoup d’individus en s’approchant du mur du jardin, lui tendaient la main, en lui demandant de les conduire à l’ennemi. Napoléon les salua du geste, leur donnant un regard affectueux et triste, puis leur fit signe de se calmer, et continua sa promenade avec Lucien.’—*Thiers, ‘L’Empire.’*

To the east of the Elysée stood the (now destroyed) Hôtel Sebastiani, which, in 1847, was the scene of the terrific murder of the Duchesse de Praslin by her husband.

The Duke and Duchess slept in separate rooms, communicating by a passage. At daybreak, about 4 A.M., on August 18, the Duchess’s maid was roused by her bell ringing violently. On reaching her mistress’s room, she found the door locked on the inside. Hearing a groan, she called for help, and when the door was broken open, she found the Duchess lying on the floor with a great wound in the throat, two other wounds on the breast, and one of her fingers cut off in an apparent struggle with her murderer. The furniture overthrown and the broken china also bore witness to a contest. The cries of the servants seemed to rouse the Duke, who rushed in and threw himself on the body of his wife, who lived two hours, but without regaining consciousness. All circumstances pointed to the Duke as the murderer, and it caused a universal feeling of indignation throughout Europe, when it was reported that he had died six days after his arrest, from poison, though by whom it was furnished was never known.

The *Hôtel Fould* is built in brick and stone, in the style of Louis XIII. The neighbouring *Hôtel Furtado* is handsome. The *Hôtel de Marbœuf* is XVIII. c. No. 39 Rue du Faubourg S. Honoré is the *Hôtel Charost*, now the *British Embassy*. It was formerly the residence of Pauline

Bonaparte, Princess Borghese, who here gave herself those airs of self-assertion which caused her brother the emperor to say of his sisters, 'Ces coquines-là croient que je les ai privé du bien du feu roi notre père.' Much furniture still remains of her time, and the bed which once belonged to the prettiest woman of France is now occupied by the British ambassador. The garden of this and other stately mansions which line the Champs Elysées embalm the air in spring with the scent of their lilacs.

'Ces premiers pousses de lilas, fête printanière qui n'est savourée dans toute son étendue qu'à Paris, où, durant six mois, les Parisiens ont vécu dans l'oubli de la végétation, entre les falaises de pierre où s'agite leur océan humain.'—*Balzac, 'La Cousine Bette.'*

On the left the Rue d'Anjou S. Honoré turns north, containing (right) the *Chapelle Expiatoire* erected on the site of the cemetery (belonging to the Madeleine) where Louis XVI. and Marie Antoinette were buried in 1793.

'Le 20 janvier, 1793, le pouvoir exécutif manda M. Pécavez, curé de la paroisse de la Madeleine, pour le charger de l'exécution de ses ordres relativement aux obsèques de S. M. Louis XVI. M. Pécavez, ne se sentant pas le courage nécessaire pour remplir une fonction aussi pénible et aussi douloureuse, prétexta une maladie, et m'engagea, comme son premier vicaire, à le remplacer et à veiller, sous ma responsabilité, à la stricte exécution des ordres intimés par le pouvoir exécutif. . . . Arrivés au cimetière, je fis faire le plus grand silence. L'on nous présenta le corps de sa Majesté. Il était vêtu d'un gilet de piqué blanc, d'une culotte de soie grise, et des bas pareils. Nous psalmodiâmes les vêpres, et récitâmes toutes les prières usitées pour le service des morts, et, je dois dire la vérité, toute cette même populace, qui naguère faisait retentir l'air de ses vociférations, entendit les prières faites pour le repos de l'âme de sa Majesté, avec le silence le plus religieux.'—*Déposition de M. Renard, le 20 janvier, 1815, devant le chevalier d'Ambray, chancelier de France.*

'Le soir du 16 octobre, un homme, son ouvrage du jour fini, écrivait ce compte, que les mains de l'Histoire ne touchent qu'en frissonnant :

“Mémoire des frais et inhumations fais par Joly fossoyeur de la

LA MADELEINE
Madeleine de la Ville-l'Evêque, pour les personnes mis à mort par jugement dudit tribunal :

“ Sçavoir

Du 1^{er} mois . . .

Le 25 idem.

La V^e Capet. Pour la bierre 6 livres.

Pour la fosse et les fossoyeurs, 25.”

—Goncourt, *‘Hist. de Marie Antoinette.’*

The ground was afterwards bought by a M. Descloseaux, who planted it as an orchard, to preserve the royal graves from insult during the Revolution. At the Restoration the orchard was purchased by the royal family, and the royal remains transported with great pomp to S. Denis. The remains of the other victims of the Revolution, including the Swiss guard, buried here, were collected into two large graves, and, at the instigation of Chateaubriand, the Chapelle Expiatoire was built by Louis XVIII. It contains statues of the king and queen, his will being inscribed on the pedestal of that of Louis, and portions of her last touching letter to Madame Elisabeth on that of Marie Antoinette. A group by François Joseph Bosio (1769-1845), one of the best of the modern classic French sculptors, represents Louis XVI. sustained by an angel; and a group by Jean Pierre Cortot (1787-1843) represents Marie Antoinette supported by Religion. Though well conceived, neither is successful.

The Rue de la Madeleine will now lead us to the great *Church of the Madeleine*—resembling a magnificent pagan temple—which has frequently changed its destination. It was begun (1764) under Louis XV. as a church, from designs of Constant d'Ivry, whose plans were thrown aside by his successor Couture (1777). The work was stopped by the Revolution, and taken up again in consequence of a decree issued from Posen in 1806 by Napoleon I., who ordered Pierre Vignon to finish the building as a Greek Temple of Victory—‘le temple de

la Gloire,' in honour of the soldiers of the Grand Army. But the Restoration changed everything, and the building was given back to its first destination, though the plan was unaltered, and the church was finished under Louis Philippe in 1832.

'Imitation du Parthénon, grande et belle chose, quoiqu'on dise, mais gâtée par les infâmes sculptures de café qui déshonorent les frises latérales.'—*Balzac*.

'That noble type is realised again
In perfect forms and dedicate—to whom?
To a poor Syrian girl of lowest name—
A hapless creature, pitiful and frail
As ever wore her life in sin and shame!'

—*R. M. Milnes*.

'Glorious and gorgeous is the Madeleine. The entrance to the nave is beneath a most stately arch; and three arches of equal height open from the nave to the side aisles; and at the end of the nave is another great arch, rising, with a vaulted half-dome, over the high-altar. The pillars supporting these arches are corinthian, with richly sculptured capitals: and wherever gilding might adorn the church, it is lavished like sunshine; and within the sweeps of the arches there are fresco paintings of sacred subjects, and a beautiful picture covers the hollow of the vault over the altar: all this, besides much sculpture, and especially a group above and around the high-altar, representing the Magdalen, smiling down upon angels and archangels, some of whom are kneeling, and shadowing themselves with their heavy marble wings.'—*Hawthorne*, '*Note-Books*.'

The interior (only open to visitors after 1 P.M., when the morning services are over) contains, under the first pillar—

R. Monument to the Curé Deguerry, murdered at La Roquette by the Communists, May 24, 1871—'mort pour la foi et la justice.' He is buried in the crypt.

High-altar. Marochetti: Assumption of the Magdalen.

Behind the Madeleine, a very pretty and popular *flower-market* is held on Tuesdays and Fridays.

It was in the *Rue Royale*, the handsome XVIII. c. street which leads from the Madeleine to the Place de la

Concorde, that 132 lives were lost in the terrible accident which took place during the festivities upon the marriage of the Dauphin and Marie Antoinette, May 30, 1774.

Here the barricade erected by the Communists in May 1871 offered a serious obstacle to the troops which entered Paris from Versailles on the 21st, and was only taken after great slaughter.

Behind the Madeleine, in the *Rue Tronchet* (No. 7), is the magnificent modern *Hôtel Pourtalès*, by Duban. In the *Rue de Havre*, a prolongation of the same street, No. 8 occupies the site of a Capuchin convent built by Brongniart in 1781.

CHAPTER X.

INDUSTRIOUS MODERN PARIS.

The Boulevards. The quarters of Montmartre, La Villette, and Belleville. The Bourse. The Bibliothèque Nationale. The Place des Victoires, Banque, and Palais Royal.

WE now enter the Boulevards, which have only really existed since the Revolution. Paris now possesses an endless number of Boulevards, but when *the Boulevard* is spoken of, it means the Boulevard from the Madeleine to the site of the Bastille (an avenue more than 4 kil. long) in its different and varied divisions.

'Oxford Street gives one aspect of London, Regent Street another, the Strand another; but the Boulevards, running directly through Paris, display the character of the town in all its districts, and the character of its inhabitants in all their classes.'—*Henry Lytton Bulwer.*

The paved walks at the sides of the Boulevard are lined with trees, between which, at intervals, are *kiosques*.

Following the *Boulevard de la Madeleine* and the *Boulevard des Capucines*¹ we reach, facing the entrance to the Rue de la Paix, the *Place de l'Opéra*.

'Le cœur de la grande ville semble battre là, dans la vaste étendue de ce carrefour comme si le sang eût afflué de tous les côtés, par de triomphales avenues.'—*Zola.*

¹ At No. 8 Boulevard des Capucines is the *Musée Oller*, of wax figures, &c. Admission, 1 fr.; open in the evening. At No. 28 is the Music Hall called *Olympia*. At the corner of the *Rue de la Chaussée d'Antin* is the *Vaudeville* theatre, founded 1792, and installed 1861 in the present edifice by Magne. It takes its name from Val de Vire in Normandy, where it had its origin.

The magnificent *Opéra*, built (1861-1875) from designs of Charles Garnier, is adorned with busts of great composers and musicians. The marble staircase is magnificent. (It can be visited on Sundays from 12 to 2.) Four great balls are given at the Opera House during the Carnival. (Admission: gentlemen, 20 frs.; ladies, 10 frs.) The first opera house in Paris was opened in 1671; but the first opera was the tragedy of *Orphée*, by Jodelle, acted with dancing and singing on the marriage of François II. and Mary Stuart.¹ The next opera we hear of is *Le Ballet comique de la Royné*, given on the occasion of the marriage of the Duc de Joyeuse, favourite of Henri III. The establishment of the opera in France was due, strangely enough, to the persistent efforts of a Cardinal—Mazarin.

‘C'est à deux cardinaux (Richelieu et Mazarin) que la tragédie et l'opéra doivent leur établissement en France.’—*Voltaire*.

Women first appeared as dancers in a ballet in 1681. Before that time their places were filled by men disguised.

‘Il faut se rendre à ce palais magique,
Où les beaux vers, la danse, la musique,
L'art de charmer les yeux par les couleurs,
L'art plus heureux de séduire les cœurs,
De cent plaisirs font un plaisir unique.’—*Voltaire*.

On the east of the Opéra, the *Rue Chaussée d'Antin* (formerly Chemin de l'Hôtel Dieu, because it was on land belonging to the hospital) changed its name when the Duc d'Antin (legitimate son of Mme. de Montespan) paved the road across the swamp here. Here the great tribune, Mirabeau, lived, and here he died, 2nd April 1791, exclaiming a few moments before his death, ‘J'emporte dans mon cœur le deuil de la monarchie dont les débris vont être la proie des factieux.’ The Chaussée d'Antin leads to the large mongrel Church of *La Trinité*, by Ballu, whence

¹ See Brantôme and *Les Chroniques de l'Opéra*.

the steep Rue de Clichy¹ ascends to the suburb of *Batignolles*. All this part of Paris is indescribably ugly and featureless.

On the right, at the entrance of *Rue Louis le Grand*, on the south of the boulevard, is (No. 30) the quaint and picturesque *Pavillon d'Hanovre*, built, 1760, by Chevotet for the marshal-duke, with money accumulated in the Hanoverian war, and long regarded as a model of such small houses in the XVIII. c.

'La réaction de 1795 plaça au pavillon d'Hanovre *le Bal des Victimes*. C'étaient des fêtes auxquelles on n'était admis qu'en prouvant qu'on appartenait à une des innombrables familles décimées par la Terreur, et, chose difficile à croire si on ne l'avait pas vue, la toilette des femmes y rappelait quelque chose du sanglant appareil de l'échafaud.'—*Nodier, Regnier, and Champin, 'Paris historique.'*

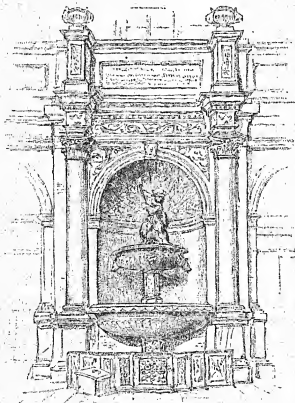
No. 33 Rue Louis le Grand was built by the Maréchal de Richelieu in 1760. No. 9 has two fountains, brought from the house of M. d'Etioles in the Rue du Sentier, and an admirable balustrade from the Hôtel de Boulainvilliers, in the Rue Notre Dame des Victoires. An inscription records that the architect Louis died at No. 3; Madame de Montespan had lived in the house. The painter Rigaud lived and worked at the corner of the Rue Louis le Grand and the Rue Neuve des Petits Champs.

The *Rue de la Michodière* (called after a Prévôt des Marchands in 1777) leads to the *Carrefour Gaillon*, with an admirable fountain erected (1828) from designs of Visconti. The *Rue des Moulins*, which opens just beyond on the left, contains the house (No. 14) of the well-known Abbé de l'Épée (Charles Michel de l'Épée, 1712-89), the friend of the deaf-and-dumb. The poet Piron lived and died in this street.

¹ At No. 16 Rue de Clichy is the *Casino de Paris*—a music-hall, where there are balls, 'fêtes-de-nuit' every Wednesday and Saturday from 10.30. Admission, 2 frs. At No. 18 is the skating-rink called *Le Pote Nord*. In the *Place de Clichy* is a monument to Admiral Mouncey (1863) by Guillaume, with a bronze group by Doublemard.

The *Boulevard des Italiens*, the gayest street in modern Paris, the principal 'rendez-vous des flâneurs,' leads eastward.

'Sur le boulevard passent des Anglaises longues et anguleuses, des Havanas jaunes, des Espagnols basanés, des Italiennes au teint mat, des Valaques rose-thé, des Allemandes sentimentales mais dodues, des



FONTAINE GAILLON.

Russes élégantes mais déhanchées. Le marchand de puros de la *Vuelta* de Abayo, aux bijoux massifs et au chapeau à large bord, coudoie le Hongrois en bottes à la Souvarow, et l'ingénieur de New-York, à la longue barbe, passe affairé, cachant sous son vêtement un revolver et un projet de canon monstre.'—C. Yriarte.

This Boulevard is almost exclusively lined by hotels and cafés, the most celebrated being (left), No. 16, Café Riche, and No. 20, Maison Dorée. Lines of men are always seated in front of them in fine weather.

‘Les personnes qui sont là tous les jours assises sur des chaises, livrées au plaisir d’analyser les passants, avec ce sourire particulier aux gens de Paris, et qui dit tant de choses ironiques, moqueuses ou compatissantes.’—*Balzac, ‘Le Cousin Pons.’*

‘A sept heures du matin, pas un pied n’y fait retentir la dalle, pas un roulis de voiture n’y agace le pavé. Le boulevard s’éveille tout au plus à huit heures au bruit de quelques cabriolets, sous la pesante démarche de rares porteurs chargés, aux cris de quelques ouvriers en blouse allant à leurs chantiers. Pas une persienne ne bouge, les boutiques sont fermées comme des huîtres. C’est un spectacle inconnu de bien des Parisiens, qui croient le boulevard toujours paré, de même qu’ils croient, ainsi que le croit leur critique favori, les homards nés rouges. A neuf heures, le boulevard se lave les pieds sur toute la ligne, ses boutiques ouvrent les yeux en montrant un affreux désordre intérieur. Quelques moments après, il est affairé comme une grisette, quelques paletots intriguants sillonnent ses trottoirs. Vers onze heures, les cabriolets courent aux procès, aux paiements, aux avoués, aux notaires, voiturant des faillites en bourgeon, des quarts d’agent de change, des transactions, des intrigues à figures pensives, des bonheurs endormis à redingotes boutonnées, des tailleurs, des chemisiers, enfin le monde matinal et affairé de Paris. Le boulevard a faim vers midi, on y déjeune, les boursiers arrivent. Enfin, de deux heures à cinq heures, sa vie atteint à l’apogée, il donne sa grande représentation *gratis*. Ses trois mille boutiques scintillent, et le grande poème de l’étalage chante ses strophes de couleurs depuis la Madeleine jusqu’à la Porte Saint-Denis. Artistes sans le savoir, les passants vous jouent le chœur de la tragédie antique : ils rient, ils aiment, ils pleurent, ils sourient, ils songent creux ! Ils vont comme des ombres ou comme des feux follets ! . . . On ne fait pas deux boulevards sans rencontrer un ami ou un ennemi, un original qui prête à rire ou à penser, un pauvre qui cherche un sou, un vaudevilliste qui cherche un sujet, aussi indigents mais plus riches l’un que l’autre. C’est là qu’on observe la comédie de l’habit. Autant d’hommes, autant d’habits différents : et autant d’habits, autant de caractères ! Par les belles journées, les femmes se montrent, mais sans toilette. Les toilettes, aujourd’hui, vont dans l’avenue des Champs-Élysées ou au Bois. Les femmes comme il faut qui se promènent sur les boulevards n’ont que des fantaisies à contenter, s’amusent à marchander ; elles passent vite et sans connaître personne.’

—*Balzac, ‘Fécondités parisiennes.’*

On the right the *Rue de Grammont* is pierced across the site of the magnificent Hôtel Crozat, which had beautiful gardens and terraces.¹

On the left opens the *Rue Laffitte* (formerly d'Artois), named from the great banker, who laid the foundation of his fortune by attracting the attention of his master through his carefulness in picking up a pin. No. 1 was the Hôtel of Sir Richard Wallace, where Lord Hertford collected his thousands of precious relics of the past. At No. 17, now the Turkish Embassy, then the residence of Queen Hortense of Holland, was born the future Napoleon III., on April 20, 1808. The street was at that time called Rue Cerutti.² No. 19, built by the financier S. Julien, under Louis XV., was the cradle of the French Rothschilds. At the end of this street is the *Church of Notre Dame de Lorette*, built (1823-36) from designs of Le Bas. The interior is very richly decorated by modern French artists, especially Orsel, Perrin, and Roger.

'Notre Dame de Lorette a la réputation d'être la plus riche et en même temps la plus coquette église de Paris; on a dit d'elle que c'était un *bouloir religieux*. Mais cette petite église ne mériterait pas une mention à part, si elle ne devait au luxe de ses décorations intérieures une espèce de réputation, et si ce lieu qui devait être si saint, n'avait été et n'était encore une cause de scandale pour bien des âmes pieuses.'
—*Le Bas*.

The church occupies the site of the *Marché aux Pourceaux*, where Jeanne de l'Epine was burnt alive in 1430 for personating Jeanne Darc.

'Cet emplacement a été le *Marché aux Pourceaux*; là, dans une cuve de fer, au nom de ces princes qui, entre autre habilités monétaires, inventèrent le *tournois noir*, et qui, au quatorzième siècle, en l'espace de cinquante ans, trouvèrent moyen de faire sept fois de suite à la fortune publique la rognure d'une banqueroute, phénomène royal renouvelé sous Louis XV.: au nom de Philippe I^{er} qui déclara argent

¹ Germain Brice, *Description de Paris*, i. 378.

² See Imbert de St. Amand, *Les Dernières Années de l'Impératrice Joséphine*, p. 23.

les espèces de billon ; au nom de Louis VI. et de Louis VII., qui contraignèrent tous les Français, les bourgeois de Compiègne exceptés, à prendre des sous pour des livres ; au nom de Philippe le Bel, qui fabriqua les angevins d'or douteux appelés *moutons à la grande laine* et *moutons à la petite laine* ; au nom de Philippe de Valois, qui altera le florin Georges ; au nom du roi Jean, qui éleva des rondelles de cuir portant un clou d'argent au centre à la dignité de ducats d'or ; au nom de Charles VII., doreur et argenteur de liards qu'il qualifia *saluts d'or* et *blancs d'argent* ; au nom de Louis XI., qui décréta que les hardis d'un denier en valaient trois ; au nom de Henri II., lequel fit des henris d'or qui étaient en plomb, pendant cinq siècles, on a bouilli vifs les faux monnoyeurs.—*Victor Hugo.*

In the *Rue de Châteaudun*, which passes in front of the church, is *Notre Dame des Blancs Manteaux*, named from monks who called themselves 'serfs de la Saint Vierge.' The convent is now appropriated to the *Mont-de-piété*.

The *Rue Notre Dame de Lorette* leads from the Church of Lorette to the new quarter known as La Nouvelle Athènes. In the *Place S. Georges*, decorated with a fountain, No. 37 was the residence of M. Thiers, destroyed during the Commune, and rebuilt at the expense of the State.

Hence the *Rue Fontaine* leads to the *Boulevard de Clichy*, close to which is the *Cimetière Montmartre*, formerly called 'Le Champ de Repos.' This is less hideous than Père Lachaise, and, though it has the same characteristics of heavy masses of stone, or little chapels piled upon the dead and hung with wreaths of beads, they are more divided by trees. At the end of the short main avenue on the left is a bronze statue of Godefroy Cavaignac, by François Rude (1785-1855), marking the tomb of the Cavaignac family, of whom the most illustrious member was Eugène, head of the executive power in 1848.

'The body is represented in rude reality, the head with its wild rough hair thrown stiffly back, the arms and hands extended, the neck, breast, and shoulders bare. The rest of the body is covered by the grave-cloth, in large, well-arranged masses. The execution, as is always the case in Rude's works, is very able.'—*Lübke.*

Amongst other remarkable tombs, behind the crossways, are those of General Bazaine and the Comte de Ségur d'Aguesscau. Near these, on the edge of the Avenue du Buisson, are the tombs of Ponson du Terrail and Henry Boyle (Stendhal).

To the left of the crossways, a long avenue leads to the tombs of Caussidière, General Travot, De Bougainville, and Mme. de Girardin. Returning from these tombs, and taking the first avenue on the left, we reach, on a terrace, an obelisk to the memory of the Duchesse de Montmorency (1829). Near this is the monument of Prince Ernest of Saxe-Coburg (1832). The Avenue de Montmorency leads to that of Montebello, where a statue by Franceschi marks the tomb of Micislas Kamienski (killed in the service of France at Magenta), of Paul Delaroche, and of Marshal Lannes (only his heart being here, his body at the Pantheon). To the east of this avenue is the *Jewish Cemetery*, with its own walls, to the south of which, in the Avenue Cordier, are the tombs of Henri Murger (1861) and Théophile Gautier (1873). On the side of the Avenue de la Cloche are the tombs of Armand Marrast, Président of the National Assembly (1852), of Heinrich Heine (1856), of Greuze, and of Carl Vernet. In another part of the cemetery a medallion by David d'Angers marks the tomb of the Duchesse d'Abrantès, wife of Marshal Junot (1838).

The name of Montmartre is usually derived from Mons Martyrum, because S. Denis, Bishop of Paris in the III. c., and his companions, Rusticus and Eleutherius, were beheaded at the foot of the hill, and 'afterwards the body of Dionysius rose upon its feet and, taking up its head in its hands, walked up the hill, angels singing hymns by the way,' to the spot where S. Geneviève raised a church to their honour. Hence, in the reign of Dagobert, the relics of S. Denis were removed to the abbey of S. Denis. The Chapelle des Martyrs at Montmartre, visible in the XVII. c., has now disappeared. It was interesting as the place where

Ignatius Loyola pronounced his first vows with nine of his companions (August 15, 1534). Every army which has attacked Paris has in turn occupied the heights of Montmartre. They were abandoned by Joseph Bonaparte and occupied by Blucher in 1814. It was there that the Communist insurrection of 1871 was begun.¹

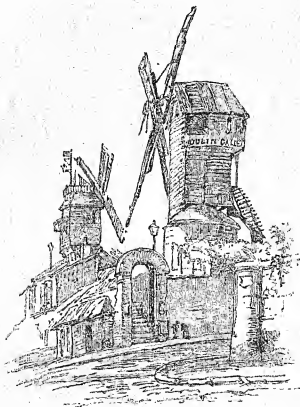
From the Boulevard Rochechouart, the Rue Lepic leads up to the *Butte Montmartre*, with the remaining *Mills of Montmartre*—weather-worn, blackened, and picturesque. An obelisk near the *Moulin Debray* marks the boundaries of Paris. From the terrace of the *Rue Lamarck* there is a splendid view over the town. A waste of grey houses reaches almost to the horizon, only those nearest catch a few red and yellow tones, and are very scantily interspersed with green. For a panorama so vast it wants central points of interest, such as S. Paul's and Westminster supply to views of London—the Pantheon, S. Sulpice, and the Invalides, the most prominent objects here, are not large enough. Still, it is a very remarkable view, and one which no visitor to Paris should miss seeing,² though, since 1889, it has been spoilt by the vulgar and hideous Eiffel Tower, dominating everything, and putting everything out of proportion. It is difficult to believe that, as late as the time of Henry II., there were so few buildings between the Louvre and Montmartre, that when a fire broke out (1559) in the dormitory of the abbey at the top of the hill, the king, walking in the gallery of the palace, was one of the first to perceive it and send assistance. Now, every house in Montmartre might be burnt without any one in the Louvre being the wiser.

The famous quarries of Montmartre (whence the gypsum

¹ The famous Duchess of Kingston, who fled from England after having been convicted of bigamy, purchased an estate at Montmartre for £9000, and the cause of her death in 1783 was the news of a suit concerning this property being given against her.

² It is easily reached by omnibus from the Bourse to the Place Pigalle, below the hill.

called plaster of Paris was derived), now closed, are on the north-west of the hill. On the south-east is a house which a local legend affirms to have been built by Henri IV. for Gabrielle d'Estrées. Its name—*Château Rouge*—comes from the red bricks with which it is partially constructed.



MILLS OF MONTMARTRE.

The vast view unfolds increasingly before the eyes of those who ascend the interminable staircases or the steep *Rue de la Bonne* or *Rue S. Eleuthère*, which lead to the summit of the hill, where temples of Mars and Mercury are supposed once to have stood. It is now crowned by

the church of the *Sacré Cœur*, built from designs of Abadie, and opened in 1890. It is vast, massive, and grandiose, and of a solidity which seems meant for eternity. Booths and shops for rosaries and other pilgrim-wares surround it, as they do all the great shrines of France.

‘La basilique du Sacré-Cœur, là-haut, sur le mont sacré des Martyrs, domine Paris du symbole sauveur de la croix.’—Zola, ‘*Paris*.’

The vast interior is bare and colourless. Behind the high altar is a huge kneeling statue of Monsignor Guibert, Archbishop of Paris, offering a model of the great church which arose under his auspices, to the Virgin in the Lady Chapel opposite: here, by his own request, and not in his cathedral church of Notre Dame, he is buried. The crypt¹ is in itself a magnificent Norman church, with many chapels.

‘Vous savez que (pour les fondations de la basilique) ils y ont englouti des millions. Il leur a fallu aller chercher le bon sol au fond de la butte. Ils ont creusé plus de quatre-vingt puits, dans lesquels ils ont coulé du béton, pour poser leur église sur les quatre-vingt colonnes souterraines. . . . On ne les voit pas, mais ce sont bien elles qui portent, au-dessus de Paris, ce monument d’absurdité et d’affront.’—Zola.

The ‘Paris’ of the great novelist has given a peculiar interest to Montmartre, and those who ascend by the Rue S. Eleuthère will have no difficulty in recognising the little house and garden which were in the author’s mind when he described the house of ‘Guillaume.’

Close to the basilica is the old church of *S. Pierre de Montmartre*, built in the XII. c. by Louis VI. (le Gros) and his queen, Alix of Savoy, and consecrated by Pope Eugenius III. in the presence of S. Bernard and Peter the Venerable. The church, in which Queen Alix and many abbesses were buried, now completely modernised, served as a chapel to the Benedictine convent, also founded

¹ For the crypt, 25 c.; the dome, 50 c.; the tower, 50 c.

by Louis VI., and rebuilt by Louis XIV. The Calvary of the later convent remains in the garden, with a Holy Sepulchre, containing a much revered figure of *Christ au tombeau*; a good XII. c. tomb of an abbess, with her engraved effigy; and the *chœur aux dames*, reserved for the nuns. The tomb of Queen Alix perished in the Revolution. This convent was royal, *i.e.* its abbesses were appointed by the king, not elected by the nuns. Marie de Beauvilliers, the nun carried off by Henri IV., described in the *Amour Philosophe*—

. 'Son habit blanc,
Son scapulaire,—et le rang
Qu'elle tient dans son cloître.'—

was afterwards appointed abbess by the king and devoted her latter days to the reformation of the abbey. Marguerite-Louise d'Orléans, Grand-duchess of Tuscany (half-sister of La Grande Mademoiselle), separated from her husband Cosimo III., took up her abode here in 1675.

'Elle s'était réfugiée à l'abbaye de Montmartre qu'elle n'édifia jamais de sa conduite.'—*Barthélemy*.

The abbess and the nuns of Montmartre were amongst the most commiserated victims of the Reign of Terror.

'Les charrettes charrièrent au supplice toutes les religieuses de l'abbaye de Montmartre. L'abbesse était Mme. de Montmorency. Ces pauvres filles de tout âge, depuis la tendre jeunesse jusqu'aux cheveux blancs, jetées encore enfants dans les monastères, n'avaient pour crime que la volonté de leurs parents et la fidélité de leurs vœux. Groupées autour de leur abbesse, elles étonnèrent de leurs voix féminines les chants sacrés en montant sur les charrettes, et les psalmodièrent en chœur jusqu'à l'échafaud. Comme les Girondins avaient chanté l'hymne de leur propre mort, ces filles chantèrent, jusqu'à la dernière voix, l'hymne de leur martyre. Ces voix troublèrent comme un remords le cœur du peuple. L'enfance, la beauté, la religion, immolées à la fois, firent la multitude à détourner les yeux.'—*Lamartine*, '*Hist. des Girondins*.'

in the Rue des Rosiers, now merged into the *Rue de*

la Fontenelle, in a private house, the first two victims of the Commune—Generals Lecomte and Clément-Thomas—were brutally murdered, March 18, 1871. A monument in Père Lachaise has been erected to their memory by the city of Paris.

‘Le Général Lecomte a été tué tout de suite ; puis on a tiré sur son cadavre ; quant à Clément-Thomas, ça faisait pitié ; il marchait à reculons tenant son chapeau à la main gauche et s’abritant le visage derrière le bras droit ; le sang coulait de sa poitrine ; parfois il abaissait son bras et criait à ses assassins : “Lâches ! canailles ! misérables ! vous tuez la République, pour laquelle j’ai tant souffert !” . . . A la fin, il est tombé ; ils ont continué à tirer dessus ; il a reçu plus de cent coups de fusil ; il avait la plante des pieds traversée.’—*Maxime Ducamp*.

Returning to the Boulevard des Italiens we find, opening on the left, the *Rue le Peletier* (called after le Peletier de Morfontaine, Prévôt des Marchands at its foundation in 1788), famous for the attempt of Orsini to murder Napoleon III., at the door of the Opera-house, where the emperor and empress had an almost miraculous escape from the explosion of a succession of bombs,¹ January 14, 1858. This street leads into the long *Rue de Provence*, created by the fermier-general Laborde and called after the Comte de Provence, afterwards Louis XVIII. (when he named another street on his property after the Comte d’Artois). Laborde built himself a house at the corner of the two streets. This hôtel he let, at one time, to the celebrated financier, Grimod de la Reynière, who had married the great Malesherbes’ sister, and here that very airied lady gave her pedantic receptions. ‘Elle reçoit fort bien, mais je la crois attaquée de noblesse,’ said Doyen. Laborde’s house, with its beautiful and valuable contents, was burnt and pillaged by the mob on the famous 10th August 1792. ‘Nous étions tranquilles dans une terre d’une de mes amies, sans imaginer qu’on pût me brûler

¹ See *Memoirs of the Duke of Saxe Coburg*.

tout ce qui me restait au monde.' Laborde wrote to a friend, 'Bref, j'ai tout perdu; une bibliothèque charmante, composée de 15,000 volumes des plus belles et des plus rares éditions; c'était mon unique maîtresse et elle a péri entièrement! Plus de 2000 desseins de grands maîtres que j'avais rapportés de mes voyages en Italie et en Espagne, etc.' He valued his losses at 300,000 livres. Arrested as a royalist in 1793, Laborde was guillotined on the Revolutionary scaffold in 1794. The Rue de Provence is now known for its curiosity-shops.

At the end of the Boulevard des Italiens the *Rue Drouot* runs north. Here the Mairie of the IX^e Arrondissement occupies the old *Hôtel Aguado*. On the left is the *Hôtel des Ventes Mobilières*, the Christie and Manson's of Paris.

In the Rue Montmartre, which falls into the Boulevard on the right, was the *Cimetière S. Joseph*, where Molière was buried (in 1732), and where, in severe winters, his widow lighted a huge fire upon his grave, that the poor might warm themselves there.

In the *Rue Richer*, which crosses the Rue du Faubourg Montmartre, at No. 32 is *Les Folies Bergère*—a place of entertainment somewhat like the 'Pavilion' in London, admission 2 francs.

The *Boulevards* called *Montmartre*,¹ *Poissonnière*, and *Bonne Nouvelle* continue the line of the *Boulevard des Italiens*. In the Rue du Faubourg Poissonnière, on the north, is the *Conservatoire de Musique et de Déclamation*, founded (1784) for the training of singers and actors. Those who win its Grand Prix obtain an allowance of 3000 frs. for four years, that they may visit Italy. The interesting *Collection of Musical Instruments* is shown on Mondays and Thursdays from 12 to 4. Opening from the *Rue Lafayette*, which is crossed by the Rue du Faubourg

¹ At No. 10 Boulevard Montmartre is the *Musée Grévin*, containing curious groups of wax figures. Open in the evening. Admission 2 francs.

Poissonnière, is the *Square Montholon* with a group of children by Claude Vignon (Madame Rouvier).

(The Rue Hauteville now leads north from the Boulevard to the *Place Lafayette* and the *Church of S. Vincent de Paul*, commemorating the great and good man who established his congregation of priests hard by at S. Lazare, and built (1824-44) from designs of Lepère and Hittorf. It is decorated internally with a very striking frieze, by Hippolyte Flandrin, representing a procession of saints towards the Saviour, in imitation of those at S. Apollinare Nuovo at Ravenna. The figures on the stalls (mutilated in 1848, and restored) represent the patron saints of the house of Orleans. The admirable modern glass is by Maréchal and Guyon.

A little north of S. Vincent is the great railway station of the *Chemin de Fer du Nord*, and a little east that of the *Chemin de Fer de l'Est*. Behind the Gare du Nord, at the end of the Rue S. Vincent de Paul, is the *Hôpital Lariboisière*, erected (1849-53) by a bequest from the Comtesse Lariboisière, who is buried in the chapel, with a monument by Marochetti.)

On the right of the Rue du Faubourg Montmartre, which leads (left) from the Boulevard, is the *Rue Geoffroy-Marie*, a last reminiscence of the past in this modern district. Its name commemorates Geoffroy, *sueur* [*sutor*] *en cuir*, and his wife Marie, who, having no children, made over a little farm, which they possessed here, to the Hôtel Dieu (August 1, 1260), on condition of being furnished for life with the same humble fare and clothing with which the brethren of the Hôtel Dieu were themselves provided. The property which Geoffroy and Marie then disposed of was sold, in 1840, for three million seventy-five thousand six hundred francs!

The name of *Grange Batelière*, on the other side of the Rue du Faubourg Montmartre, was originally Grange-Bataillière, and is supposed to mark a Champ de Mars

of the IX. c. The farm which formerly stood here occupied a rising ground in marshy land, commemorated in the *Rue Chante-Raine*, (frog's croak). The site was afterwards occupied by a château which was part of the dowry of Catherine de Vendôme, who married Jean de Bourbon, great-great-grandfather of Henri IV. When first used for building purposes, the ground here was infested by highwaymen, till the continual erection of new houses drove them away.

'Le grand capitaine Turenne, fut obligé de donner sa bourse aussi bien que s'il n'eût été qu'un robin poltron; les voleurs ne la prirent même que comme un acompte. Turenne, rançonné sur parole, reçut le lendemain à son hôtel la visite du chef des bandits qui venait le prier de tenir sa promesse, argent comptant. Le grand homme l'exécuta, et tout se passa dans les meilleures termes.'—*Fournier*.

In the XVIII. c. the *Rue de la Grange Batelière* became one of the most fashionable in Paris. But its fortunes paled after the death of the Duc de Choiseul in 1785, and the sale of his hôtel in the street by the duchess.

On the right of the Boulevard Bonne Nouvelle, the *Rue Pourtales* was formerly the Rue Neuve S. Etienne, where (at No. 30) a distich over one of the doors of the interior commemorates the residence of the anchorite historian Rollin.

'1697. Je commence à sentir et à aimer plus que jamais les plaisirs de la vie rustique, depuis que j'ai un petit jardin qui me tient le lieu d'une maison de campagne et qui est pour moi Fleury et Villeneuve. Je n'ai point de longues allées à perte de vue, mais deux petites seulement, dont l'une me porte de l'ombre sur un berceau assez propre, et l'autre, exposée au midi, me fournit du soleil pendant une bonne partie de la journée et me promet beaucoup de fruits pour la saison. Un petit espalier couvert de cinq abricotiers, de dix pêcheurs, fait tout mon fruitier. Je n'ai point de ruches à miel, mais j'ai le plaisir de voir tous les jours les abeilles voltiger sur les fleurs de mes arbres, et, attachées à leur proie, s'enrichir du suc qu'elles en tirent sans me faire aucun tort. Ma joie n'est pourtant pas sans inquiétude, et la tendresse que j'ai pour mon petit espalier et pour quelques œillets me fait craindre pour eux le froid de la nuit que je ne sentirais pas sans cela.'—*Rollin à Le Pelletier*.

In this street Descartes lived, Pascal died, Bernardin de S. Pierre studied, and Mme. Roland was brought up in the convent of Augustines (No. 6).

At the entrance of the Rue du Faubourg S. Denis, from the boulevards, is the *Porte S. Denis*, a heavy and hideous Arch of Triumph, built, as a medal attests (1670-72), by Bullet, a pupil of Blondel, to commemorate the earlier German victories of Louis XIV.

'Monument héroï-comique, bas, lourd, farci de vermicels, et tout empreint de la grasse matérialité du moment.'—*Michelet*.

To erect this arch the ancient XIV. c. *Porte S. Denis* on the walls of Charles V. was demolished—perhaps the most interesting of the city gates.

"*Nos roys,*" dit Dubreul, "*faisant leurs premières entrées dans Paris, entrent par cette porte, qui est ornée d'un riche avant-portail, où se voyent par admiration diverses statues et figures qui sont faictes et dressées exprès, avec plusieurs vers et sentences pour explications d'icelles. . . . C'est aussi par cette porte que les corps des défuncts roys sortent pour être portez en pompes funèbres à Saint Denys.*" La *Porte S. Denis* de Paris était bâtie fort en saillie sur les courtines et formait un véritable châtelet, dans lequel on pouvait loger un corps de troupes. En 1413, le duc de Bourgogne se présenta devant Paris vers S. Denis, dans l'intention, disait-on, de parler au roi; mais, dit le Journal d'un bourgeois de Paris sous le règne de Charles VI., "on lui ferma les portes, et furent murées, comme autrefois avoit esté, avecques ce très grant foison de gens d'armes les gardoient jour et nuyt."—*Viollet-le-Duc*.

Near this stood the fine church of S. Jacques l'Hôpital, now destroyed. Outside the gate also was S. Sauveur, a church entered at the back of the high altar by a large door beneath the central of the five gables of the chevet.

A little way down the *Rue du Sentier*, which runs south from the boulevard, No. 32 (left) was the house of M. d'Etiolles, the husband of Mme. de Pompadour; it has a good balcony towards the court, and a salon adorned with paintings attributed to Fragonard.

(Running south-west is the *Rue d'Aboukir*, on the left of which the *Passage du Caire* crosses the site of the convent of the Filles Dieu, founded by S. Louis in 1226, before which all persons condemned to be executed at the gibbet of Montfaucon stopped on their way to execution, when they were taken to kiss a crucifix which hung on the east wall of the church. Holy water was then given them, with the more material consolation of three pieces of bread and a glass of wine. A similar custom existed at S. Giles's in London, for those about to suffer at Tyburn.)

A little south of the Rue d'Aboukir was the most remarkable of the nine courts (in different quarters of Paris) which were called *Cours des Miracles*, because when the beggars who inhabited them reached home they laid aside their acting and returned to their natural condition—the blind seeing, the lame walking, and the paralysed recovering the use of their limbs.

‘Les mendiants furent repoussés dans certains quartiers qu'on leur assigna, et qu'on eut soin de fermer : le plus considérable de ces repaires était le cour des Miracles, où cette vermine sociale se retirait à la nuit tombante. Le matin, lorsque les gueux ou *trouads* se répandaient par la ville, tous étaient boiteux, aveugles, estropiés, couverts de plaies ; le soir, en rentrant dans leur taudis, ils se trouvaient dispos, ingambes, joyeux, et passaient la nuit en orgies, en débauches. De ce charlatanisme spéculatif vint le nom de la cour des Miracles, donné au refuge de ces mendiants.’—*Lafosse, 'Hist. de Paris.'*

The space between the Rue du Faubourg S. Denis and the Rue du Faubourg S. Martin is the busiest and most commercial quarter of Paris. In the Rue du Faubourg S. Denis (No. 107) is the *Prison of S. Lazare*, on the site of the Leper Hospital of S. Ladre, which existed in the XII. c., and which (in 1632) was given to S. Vincent de Paul, who made it the centre of his Congrégation des Missions (Lazaristes), though he was still obliged by the archbishop to receive the lepers of the town and suburbs. The cell of S. Vincent is preserved as an oratory. The

enclosure of the conventual buildings was so vast as to include both the site of the church of S. Vincent de Paul and that of the Gare du Nord. The prison is now only used for women. In the beginning of the Revolution (July 13, 1789) S. Lazare was invaded and sacked by the people under the idea that it was a depot of arms. It was afterwards crowded with royalist prisoners, and thence many noble victims, including the Comte de Montalembert, passed to the scaffold.

The *Boulevard Sébastopol* now diverges (on the right), and the *Boulevard de Strasbourg* (on the left) leading to the Gare de l'Est. A considerable distance down the latter (on the right), at the entrance of the Boulevard Magenta, is the *Church of S. Laurent*, which belonged to a monastery where S. Domnole was abbot in the VI. c. The older parts of the church (apse and tower) are early XV. c. ; the nave and transept, of the end of the XVI. c. ; and the main west façade, of 1622. There is some good stained-glass in the handsome renaissance-gothic interior.

‘Le chœur et l'abside ont gardé, plus que la nef, quelques détails d'ornementation gothique. Nous indiquerons une niche contenant une grande figure de S. Jean-Baptiste, xv^e siècle ; des consoles sous les gargouilles, telles que femmes ailées, une monstre à tête de nègre et griffes de lion, &c. ; enfin, et surtout, la corniche historiée qui couronne les plus hautes parties des murs. Dans la gorge de cette corniche, au milieu de branches de feuillages, on voit courir et grimper une foule de petits animaux à l'invention la plus spirituelle. Des enfants, coiffés de bonnets de fous, s'amuse à faire des contorsions ; un autre agenouillé expose piteusement son postérieur au martinet d'un vieux maître d'école : des anges ont des corps terminés en queues de bêtes : un chasseur, en costume bizarre, poursuit à coups de flèches une espèce de salamandre.’—*De Guilhermy, 'Hist. arch. de Paris.'*

(There is a line of omnibuses down the Boulevard de Strasbourg (falling into the Faubourg S. Martin and Rue Lafayette) to *La Villette*, where *Le Grand Abattoir* may be seen, between the Canal S. Denis and the Canal de l'Ourcq. It is worth while to ascend to the *Battes Chau-*

mont—curious steep hillocks covered with grass, and quarried for gypsum. In the further part of these, one of the most charming pleasure-grounds in Paris has been created—the *Parc des Buttes Chaumont*—with delightful drives and walks winding amongst the hills, and with views which an artist may well paint: on one side, across to the Pantheon and the churches of the southern bank of the Seine; on the other, to where the heights of Montmartre call up a reminiscence of the Acropolis of Athens, as they stand up, crowned with picturesque groups of buildings, against the misty town and faint hills. The Parc des Buttes Chaumont may be reached by the station of La Villette on the Chemin de Fer de Ceinture.

In this district, on an offshoot of the heights of Chaumont, between the Faubourg du Temple and S. Martin, stood the famous gallows of Montfaucon, the Tyburn of France. In feudal language this place of execution was called a *justice*, more commonly a *fourche patibulaire*.

‘C’était un massif de maçonnerie qui s’élevait au-dessus du sol de 15 à 18 pieds; sur le surface de ce massif, long de 42 pieds sur environ 30 de large, s’élevaient seize piliers composés de fortes pierres, et dont chacun avait 32 pieds de hauteur. Ces piliers supportèrent de grosses pièces de bois auxquelles pendaient des chaînes de fer; à ces chaînes étaient attachés les cadavres des personnes exécutées à Paris. On y voyait cinquante à soixante corps desséchés, mutilés, corrompus et agités par les vents. Cet horrible spectacle n’empêchait pas les Parisiens de venir faire la débauche autour de ce gibet.

‘Lorsque toutes les places étaient occupées, pour y attacher de nouveaux cadavres, on descendait les plus anciens, et on les jetait dans un souterrain dont l’ouverture était au centre de l’enceinte.

‘On arrivait à cet affreux monument par une large rampe. Une porte solide en fermait l’enceinte, sans doute dans la crainte que les cadavres ne fussent enlevés par des parents pour leur donner la sépulture, et par les sorciers pour leur servir à des opérations magiques.’—*Dulaure, ‘Hist. de Paris.’*

‘A little on this side Paris, even at the towns end, there is the fayrest gallows that ever I saw, built upon a small hillocke called Mount Falcon, which consisteth of fourteene fair pillars of free-stone :

this gallows was made in the time of the Guisian massacre, to hang the admiral of France, Chatillion, who was a protestant. Anno Dom. 1572.'—*Coryat's 'Crudities,'* 1611.

The gallows were really only repaired at the time Coryat speaks of, and were of very early date. Pierre la Brosse was hanged there in the time of Philippe III., for bearing false witness against the Queen, Marie de Brabant. Enguerrand de Marigny, who had himself repaired the gallows, was hanged there under Louis le Hutin (1315), being unjustly accused of treason by one of the courtiers. The long list of those who afterwards suffered here comprises Remy de Montigny, the Provost Henri Taperel, Jourdain de l'Isle, Jean de Montagu, Pierre des Essarts, Olivier le Daim, Jacques de Sablançay (Minister of Finance, victim of the injustice of François I. and the avarice and falsehood of his mother, Louise de Savoie), and Laurent Garnier; and here the body of Admiral Coligny was exposed.)

Returning to the Boulevard S. Denis, at the entrance of the Rue du Faubourg S. Martin, is the heavy *Porte S. Martin*, built (1670–1674) to commemorate the capture of Besançon, upon the site of another gate in the old city walls of Charles V.

'Sur un des deux côtés de la Porte S. Martin, un sculpteur qui sans doute aimoit la simple nature, a représenté Louis XIV. nud, absolument nud, la chevelure flottante, une massue à la main.'—*Saint-Foix, 'Essais hist. sur Paris.'*

In former times duels used to be fought here on the boulevards, in broad daylight, without interference.

'Il se passa sous les fenêtres de notre chambre, un combat terrible où Blancrochet et Daubri, les deux plus fameux bretteurs de Paris, furent tués après la plus vigoureuse résistance. C'était à quatre heures après-midi, et tout le monde les regardait faire sans se mettre en état de les séparer; car à Paris, on laisse les gens se tuer quand ils en ont envie. . . . M. de Lubière, d'Orange, M. de Roncoulle et mon oncle Cotton étaient à nos fenêtres lorsque cette scène se passait, et ils admiraient la bravoure de l'un de ces deux bretteurs, qui se défendait lui

seul contre quatre de ses ennemis, dont l'un lui porta un coup derrière qui le fit tomber à quatre pas de là auprès du corps de son camarade.'—*Mme. de Noyer, 'Lettres.'*

Continuing the *Boulevard S. Martin* (which contains the *Café Parisien* and the *Théâtre des Folies Dramatiques*), the *Rue du Faubourg du Temple* leads (north-east) to the suburban heights of *Belleville*, where the 'Battle of Paris' was fought (March 30, 1814), and gained by the allied sovereigns, who forthwith occupied the capital. The *Church of S. Jean Baptiste* was built (1855-59) from plans of Lassus.

The *Rue de Belleville* leads to the *Rue Haxo*, where forty-two hostages were murdered (May 26, 1871), including Olivaint, the celebrated Jesuit, nine other priests, and many *gardiens* and gendarmes. With the priests was a young seminarist, Paul Seigneret, 'un jeune homme de vingt-six ans,' says Ducamp, 'un être d'une candeur et d'une foi extraordinaire.' It is related that, not very long before his martyrdom, he asked one of the old missionaries for an account of some martyrdom; to which the old priest answered, 'Ah, voyez la gourmand; cela lui fait venir l'eau à la bouche,' not knowing how soon he would be a martyr too.

'Le martyre que ces malheureux eurent à supporter n'est pas concevable. Pas un de ceux dont ils étaient entourés qui ne voulut frapper son coup, japper son injure, lancer sa pierre. Ils ruisselaient de sueur; les soldats avaient une admirable contenance et sous les immondes projectiles qui les accablaient, marchaient comme au feu dans les bons jours de leur jeunesse; derrière eux, à haute voix, les prêtres les exhortaient à bien mourir. Il n'en était pas besoin. Autour d'eux on chantait, on dansait, on hurlait. . . . Les otages serrés par la foule étaient acculés dans un espace carré assez large qu'une faible barrière en bois séparait d'un vaste jardin où l'on avait commencé une construction interrompue par la guerre. . . . On avait appliqué le maréchal de logis Geanty contre la muraille d'une des maisons. Il se tenait immobile, les bras croisés, impassible sous les pierres et la boue que lui jetaient les femmes. Il entr'ouvrit sa tunique et présenta sa poitrine; une prêtre âgé se plaça devant lui et reçut le coup qui lui était destiné. Le prêtre tomba et l'on vit Geanty toujours debout, toujours découvrant

sa poitrine; on l'abattit. A coup de fusil, à coups de revolver on tirait sur ces malheureux. Debout sur un petit balcon en bois, Hippolyte Parent, fumant un cigare, et les mains dans les poches, regardait et regarda jusqu'à la fin. Le massacre ne suffisait pas; on inventa un jeu: on força les malheureux à sauter par-dessus le petit mur; les gendarmes sautèrent; on les tirait "au vol" et ça faisait rire. Le dernier soldat qui restait debout était un garde de Paris, beau garçon d'une trentaine d'années, qui sans doute de service à la Comédie Française avait vu jouer le *Lion amoureux* de Ponsard; du moins on peut le croire par la façon dont il mourut. Il s'avança paisiblement vers la basse muraille qu'il fallait franchir, se retourna, salua la tourbe rouge et dit: "Messieurs! Vive l'Empereur!" puis lançant son képi en l'air, fit un bond et retomba frappé de trois balles sur le monceau de blessés qui s'agitaient en gémissant. On ordonna aux prêtres de sauter par-dessus le mur. Ils refusèrent. L'un d'eux dit: "Nous sommes prêts à confesser notre foi; mais il ne nous convient pas de mourir en faisant des cabrioles." . . . Quand on fit la levée des corps, le lundi 29 mai, on constata qu'un des cadavres avait reçu soixante-neuf coups de feu, et que le Père de Bengy avait été percé de soixante-douze coups de baïonnette."—*Maxime Ducamp.*

A monument now rises in the street to their memory.

The *Rue Bichat* leads (north) from the *Rue du Faubourg du Temple* to the *Hôpital S. Louis*, founded by Henri IV. in 1607. The chapel is of that date. In the entrance-court is a statue of Montyon.

It was on the ascent to Belleville that one of the great barricades of 1848 was erected.

"On apercevait au loin, au delà du canal, dans la rue qui monte les rampes de Belleville, au point culminant de la montée, une muraille étrange atteignant au deuxième étage des façades, sorte de trait d'union des maisons de droite aux maisons de gauche, comme si la rue avait plié d'elle-même son plus haut mur pour se fermer brusquement. Ce mur était bâti avec des pavés. Il était droit, correct, froid, perpendiculaire, nivelé à l'équerre, tiré au cordeau, aligné au fil à plomb. Le ciment y manquait sans doute, mais comme à de certains murs romains, sans troubler sa rigide architecture. A sa hauteur on devinait sa profondeur. L'entablement était mathématiquement parallèle au soubassement. On distinguait d'espace, sur la surface grise, des meurtrières presque invisibles qui ressemblaient à des fils noirs. Ces meurtrières étaient séparées les unes des autres par des intervalles égaux. La rue était déserte à perte de vue; toutes les fenêtres et

toutes les portes fermées. Au fond se dressait le mur de la rue un cul-de-sac ; mur immobile et tranquille ; on n'y voyait personne, on n'y entendait rien, pas un cri, pas un bruit, pas un souffle. Un sépulcre.

'L'éblouissant soleil de juin inondait de lumière cette chose terrible.

'C'était la barricade du faubourg du Temple.'—*Victor Hugo, 'Les Misérables.'*

The *Boulevard du Temple* leads (south-east) from the end of the Boulevard S. Martin. No. 42 occupies the site of the house of Fieschi, whence the infernal machine exploded (July 28, 1835), killing Marshal Mortier and fourteen other persons, and wounding forty.

'Fieschi, c'était un brave, un condottière, rien autre chose. Il avait servi et mêlait à son crime je ne sais quelles idées militaires. "Votre action est bien horrible," lui disait M. Pasquier ; "mitrailer des inconnus, des gens qui ne vous ont fait aucun mal, des passants !" Fieschi répliqua froidement : "C'est ce que font des soldats en embuscade."—*Victor Hugo, 'Choses vues.'*

The Boulevard is much altered—all its character gone—since we read—

'La seul' prom'nade qu'ait du prix,
La seule dont je suis épris,
La seule, où j'm'en donne, où c'que j'ris,
C'est l'boul'vard du Temple à Paris.'—*Désaugiers.*

In the *Place de la République* (formerly the Château d'Eau) is a tasteless bronze *Statue of the Republic* by Morice, with representations on its pedestal from scenes in the different revolutions ; an animal, meant for a lion, crouches in front.

'Bientôt commencent les boulevards déserts, sans promeneurs, les landes de cette promenade royale. L'ennui vous y saisit, l'atmosphère des fabriques se sent de loin. Il n'y a plus rien d'original. Le rentier s'y promène en robe de chambre, s'il veut ; et, par les belles journées, on y voit des aveugles qui font leur partie de cartes. *In piscem desinit elegantia.* On y expose sur des tables de petits palais en fer ou en verre ; les boutiques sont hideuses, les étalages sont infects. La tête est à la Madeleine, les pieds sont au boulevard des Filles-du-Calvaire.

La vie et le mouvement recommencent sur le boulevard Beaumarchais, à cause des boutiques de quelques marchands de bric-à-brac, à cause de la population qui s'agglomère autour de la colonne de Juillet. Il y a là un théâtre qui de Beaumarchais n'a pris que le nom.'—*Balzac, 'Esquisses parisiennes.'*

(From the Place de la République the *Boulevard Voltaire* leads to the Place de la Nation. On the *Place Voltaire* is a bronze *Statue of Ledru Rollin* by Steiner.)

Returning as far as the Boulevard Montmartre, the *Rue Vivienne* diverges on the left.¹ Here is the *Bourse* (the Exchange, open on week-days from 12 to 3 for Bourse operations: from 3 to 5 for commercial transactions), built (1808-27) from plans of Brongniart—magnificent, yet not undeserving of the description 'grenier à foin, bâtard du Parthénon.' 'There is nothing concealed except the central hall, which is the one thing that ought to be shown.'

'The building is merely a rectangular palace. It is 234 feet in length by 161 in width, measured over the bases of the columns, and these are each 40 feet in height. Two of the stories of windows are shown beneath the colonnade, the third partially concealed by its balustrade at the top; but the existence of the attic prevents the roof having any connection with the peristyle, and, as the proportions of the building approach much more nearly to a square than they ought, the roof is far too heavy and important for the rest of the edifice. Notwithstanding all this, a peristyle of sixty-six well-proportioned corinthian columns (twenty on each flank and fourteen on each front, counting the angle pillars both ways) cannot fail to produce a certain effect; though more might have been produced by a less expenditure of means.'—*Fergusson.*

'Quant au palais de la Bourse, qui est grec par sa colonnade, romain par le plein-cintre et ses portes et fenêtres, de la renaissance par sa grande voûte surbaissée, c'est indubitablement un monument très-correct et très pur; la preuve, c'est qu'il est couronné d'un attique comme on n'en voyait pas à Athènes, belle ligne adroite gracieusement coupée cà et là par des tuyaux de poêle.'—*Victor Hugo.*

The annual amount of business transacted on the Bourse is estimated at 2,000,000,000*l.*

¹ Formerly Vivien, after Louis, Michel, and Anne Vivien, ancient possessors of the soil.

We must cross in front of the *Boulevard* — *Richelieu*¹—the magnificent street which the great cardinal pierced to indemnify himself for his expenses in building the Palais Cardinal. Turning south, we find (on the left, No. 58) the great buildings of the *Bibliothèque Nationale*. The library is open for study from 10 to 4, except on Sundays and holidays; closed Sept. 1 to Oct. 15; the collections are visible to the public only on Tuesdays and Fridays from 10.30 to 4. The first national library was that of Charles V. (1373), afterwards sold to the Duke of Bedford and carried to England. Louis XI. brought together at the Louvre all the volumes dispersed throughout the different royal residences, and this collection was carried by Louis XII. to Blois, where the library of Pavia was added to it. François I. began a new and magnificent collection at Fontainebleau, and moved that of Blois to his new palace. The library united there was transferred to the convent of the Cordeliers, and in 1666 to the Rue Vivienne. It was enormously increased under Louis XIII., Louis XIV., and Louis XV. At the suppression of convents during the Revolution their precious libraries were added to the national collection, which now possess above 100,000 MSS. of importance.

The library occupies part of the magnificent hôtel of Cardinal Mazarin. The cardinal bought the hôtel of Président Tubeuf, built by Le Muet, at the corner of the Rue Vivienne, and the Hôtel Chivry, at the corner of the Rue Richelieu. These he united in one splendid palace, in which his private library (confiscated during his exile and afterwards gradually recovered) occupied the great gallery. Here also he formed the magnificent collection of pictures which were the delight of his latter years.

¹ On the Boulevard, between the entrance to the Rue Vivienne and the Rue de Richelieu, is the shop of Messrs. Goupil, the engravers of European celebrity.

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‘After a consultation of nine physicians, Gueneau, the cardinal’s medical attendant, undertook to warn him of his approaching end. It was thought advisable to exchange the noise and bustle of the Palais Mazarin for the quiet of his château of Vincennes, and the stricken virtuoso determined to take a last farewell of his treasures. With his tall figure, ashy-pale and wasted, enveloped *tout nu* in his fur-lined dressing-gown, he stole into his picture galleries, and the Comte de Brienne, hearing the shuffling sound of his slippers as he dragged his limbs feebly and wearily along, hid himself behind the arras. At each step the cardinal’s weakness obliged him to halt, and he murmured, “I must leave all this!” He went further on, holding, so as to support himself, first on one object and then on another, and as he looked round at each pause he said again, with a deep sigh, “I must leave all this.” At length he saw Brienne, and called to him in a very mournful voice, “Give me your hand: I am very weak, and quite helpless; still I like to walk, and I have something to do in my library.” Leaning on the count’s arm, he pointed to his favourite pictures. “See,” he said, “this beautiful canvas of Correggio, and this Venus of Titian, and this incomparable Deluge of Caracci. Ah, my poor friend, I must leave all this. Adieu, my dear pictures, which I have loved so well!”’
Quarterly Review, No. 309.

After the death of the cardinal, his books were taken to the Collège Mazarin, with the wood-carving of his library, and now form the Bibliothèque Mazarine. His palace was divided between his heirs. The Hôtel Tubeuf fell to the Duc de la Meilleraye, the other parts to the Marquis de Mancini, Duc de Nivernais, who gave them the name of Hôtel de Nevers. The Hôtel Tubeuf, bought by Louis XIV., became the seat of the Compagnie des Indes; afterwards the Bourse was installed there, and remained there till the present century. The Hôtel de Nevers was used for the bank of Law, and in 1721 was bought by the Regent, that the Bibliothèque du Roi might be placed there.

The older parts of the existing building belong to what was once the Hôtel Tubeuf; the Hôtel Chivry has been pulled down.

The library is entered by visitors from the Rue Richelieu by the door nearest the boulevards. Passing the *Salle de Travail*, and ascending the staircase, hung with a tapestry

from Château Bayard, they find, in an anteroom, the curious bronze *Parnasse Français*, executed by Titon du Tillet in 1721. The Apollo, who is attended by the nine Muses, is Louis XIV.

The magnificent *Galerie Mazarine*, which looks upon the Rue Vivienne, has a beautiful mythological ceiling by *Romanelli*, and is one of the finest galleries of its date in existence.

‘The progress of the Palais Mazarin excited the liveliest interest among the Court ladies. All classic mythology was to be reproduced upon the ceiling of the great galleries; and, as a bevy of beauties looked on approvingly, Romanelli silently introduced the portrait of the fairest into his design. On their next visit the likeness was detected, and a clamour of discontent and jealousy arose. In vain did the artist plead, “How could I, with one pair of hands, paint you all at once?” He could only appease them by painting every one of them in turn.’—*Quarterly Review*, No. 309.

Here many of the great MS. treasures of France are exhibited in cases—the ‘*Evangelies de Charlemagne*’; ‘*Evangelies*’ of the Emperor Lothaire; ‘*Evangelies des Messes*’ of the time of S. Louis; Bible and Psalm-book of S. Louis, Bible of Charles le Chauve, Bible of Philippe le Bel, and Bible of Louis XI.; a ‘*Vie de S. Denis*’ which belonged to Philippe le Long; ‘*Les Vigiles de Charles VII.*’; a copy of the ‘*Evangelies*’ given to the Sainte Chapelle by Charles V. (1379); the ‘*Armorial Général de Gilles de Bouvier, premier héraut de Charles VII.*’; the ‘*Livre d’Heures de Louis XIV.*,’ &c.

The collection of bindings—in metal, ivory, and leather—is most important and beautiful. Specimens are shown of the earliest books printed in France. There is a rich collection of autographs, including the MS. sermons of Bossuet, of the *Pensées* of Pascal, the *Télémaque* of Fénelon, and letters of Voltaire, Rousseau, Montesquieu, La Bruyère, Mme. de Maintenon, Mme. de Sévigné, Turenne, Racine, Boileau, Corneille, Molière, Malherbe,

Diderot, Lesueur, Père Lachaise, S. François de Sales, S. Vincent de Paul, &c.

The interesting portrait of King John—'Jehan Rey de France'—formerly in the Sainte Chapelle, is now preserved here, and *La Cuve de Dagobert*, brought from Poitiers, in which S. Martin is said to have been baptized by S. Hilaire. A side gallery is hung with ancient charters and maps.

A door lower down the Rue de Richelieu is the entrance to the *Collection of Bronzes, Medals, &c.*, open on Tuesdays only, from 10 to 3.30. The principal treasures are shown in cases in the centre of the rooms on the right, and comprise many valuable specimens of old church plate, especially an exquisite XI. c. chalice from S. Remy at Rheims, and many specimens from S. Denis; the treasures found in a shrine of Mercury near Berthonville, in 1830; and the cup of Chosroes I., King of Persia (575), from the treasury of S. Denis, where it was shown as the cup of Solomon. The Collection of Cameos is of marvellous beauty, and includes a priceless Apotheosis of Augustus—the largest cameo in the world—which formed part of the treasure of the Sainte Chapelle. Charles V. imagined that it represented the triumph of the patriarch Joseph, and, as such, had it framed in enamel, with the four Evangelists. A room to the left is devoted to the collections bequeathed by the Duc de Luynes (1867).

Behind the Library (a little east) is the *Church of Notre Dame des Victoires* or *des Petits Pères*, founded by Louis XIII. (in 1629) to commemorate the victories over the protestants at La Rochelle, and given to the *Augustins déchaussés*, known in Paris as *Petits Pères*. In the first chapel (right) is the tomb of Jean Vassal, secretary of Louis XIII., by Cotton. The chapel of the Virgin, a famous goal of pilgrimage, is covered with ex-votos. In one of the chapels near the door, Jean Baptiste Lulli, the famous composer, is buried¹ (1687).

¹ Isaac de Bourges, 1760.

A few steps east take us into the circular *Place des Victoires*, constructed from designs of Mansart (1685), at the expense of a private individual—the Duc de la Feuillade—‘le courtisan qui a passé tous les courtisans,’¹ on the site of the Hôtel d’Emery and the Hôtel de Senneterre, to flatter Louis XIV. The bronze statue of the king, by Desjardins,² was placed in the centre, trampling on a Cerberus, whose three heads represented the triple alliance. At the angles of the pedestal, inscribed ‘Viro immortal,’ were the four statues of chained nations, now at the Hôtel des Invalides. The statue of the king was destroyed in the Revolution, and replaced by a ridiculous plaster pyramid, with inscriptions recording the republican victories. This was exchanged, in 1806, for a bronze statue of Desaix, melted down in 1814 to make the present periwigged equestrian statue by Bosio, erected by ‘Ludovicus XVIII. atavo suo.’

‘Si je traverse le place des Victoires, je me dis : on voloit en plein jour sur ce terrain où l’on voit aujourd’hui la figure d’un Roi qui vouloit être conquérant. Le quartier s’appelloit le *quartier Vuide-Gousset*. Un petit bout de rue, qui conduit à la place où le Souverain est représenté en bronze, en a retenu le nom ; et dans cette place des Victoires, qui a si long-temps révolté l’Europe, je ne puis m’empêcher de me rappeler ce courtisan qui, selon l’Abbé de Choisy, avoit eu le dessein d’acheter une cave dans l’église des Petits-Pères, de la pousser sous terre jusqu’au milieu de cette place, afin de se faire enterrer et de pourrir religieusement sous la statue de Louis XIV., son maître, *l’homme immortel*.’—*Tableau de Paris*.

Close to the Place des Victoires is the *Hôtel des Postes*, finished 1887. In the *Rue du Mail* (which runs north-east from the Place des Victoires to the Rue de Cléry), the residence of Colbert, at No. 7—a very richly ornamented house—is commemorated by the serpents (his arms) in the decorations. Cagliostro had a house, and the famous Mme. Lebrun her studio in this street. In this street

¹ Mme. de Sévigné.

² Martin Van Den Bogaert.

also lived Jeanne Poisson, daughter of François Poisson, equerry of the Duc d'Orléans, created Marquise de Pompadour in 1745. No. 97 was the house of André Chénier.

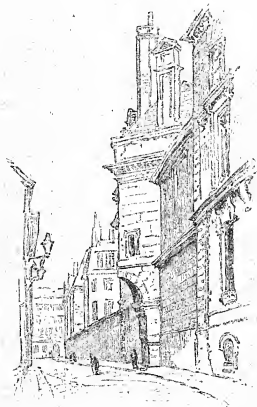
Close to the Place des Victoires (on the south-west) is the *Banque de France*, in the *Rue de la Vrillière*, which commemorates the hôtel built (in 1620) for Raymond Phélippeaux, Duc de la Vrillière, Secretary of State, by François Mansart. It was bought from the family of La Vrillière, in 1705, by M. Rouillé, afterwards Directeur-Général des Finances, and, in 1713, it was purchased by the Comte de Toulouse, son of Louis XIV. and Mme. de Montespan, who gave it a new name and employed the royal architect, Robert Cotte, to change its arrangements, Nicholas Coustou in its sculptures, and Oudry in its pictorial decorations. Here the Count, who was 'l'honneur, la droiture, l'équité même,'¹ lived with his beloved wife, who was sister of the Duc de Noailles, and widow (when twenty-four) of the Marquis de Gondrin. Their only son was the brave Duc de Penthièvre, who married Marie Thérèse d'Este. His only daughter married Philippe Egalité, Duc d'Orléans, in 1769, and, in the chapel of the hôtel, his son, the Prince de Lamballe, was married (in 1767) to Louise de Savoie Carignan, the unfortunate friend of Marie Antoinette, who, after the death of her dissipated husband, had a home here with her father-in-law, who vainly strove to avert her fate, and bitterly lamented her—purchasing the head of his beloved child at an enormous price from her assassins.

"Je crois toujours l'entendre," disait le duc de Penthièvre dans ses derniers entretiens avec sa fille, "je crois toujours la voir assise près de la fenêtre dans ce petit cabinet. Vous souvenez-vous, ma fille, avec quelle assiduité, elle y travaillait du matin au soir à des ouvrages de son sexe pour les pauvres ! J'ai passé bien des années avec elle,—je n'ai jamais surpris une pensée dans son âme qui ne fut pour la reine pour moi ou pour les malheureux : et voilà l'ange qu'ils ont mis en

¹ S. Simon.

pièces. Ah ! je sens que cette idée creuse mon tombeau ; il me semble que je suis complice de sa mort, que j'aurais dû la forcer à retourner dans sa famille, que c'est son attachement pour moi qui a causé sa perte."—*'Vie du duc de Penthièvre,'* Paris, 1803.

Into the palace of the Duc de Penthièvre, which
'exhaled the perfume of virtue, and which calumny never



HÔTEL DE TOULOUSE (BANQUE DE FRANCE).

dared to corrupt,'¹ the young poet Florian was admitted as a page, afterwards becoming captain of the Penthièvre dragoons, and gentleman-in-waiting to the semi-royal duke,

¹ Charles Nodier, preface to the *Fables de Florian*.

and many of his idyls and fables were written here. Upon the death of the Duc de Penthièvre (in 1793) his body was thrown ignominiously into the common ditch, and the National Printing Office was established in his hôtel, where it remained till 1808. But in 1803 the Bank of France had purchased the hôtel from the Government, and in 1811 it entered upon its occupation. The buildings have since been greatly increased, and the most remarkable remains left from the famous Hôtel de Toulouse are, externally, the projecting angle by Mansart, bracketed over the Rue Radziwill, which is regarded as a masterpiece of stone-work; and, internally, the incomparable *Galerie Dorée* of Mansart. The interior is not shown without a special permission, to be obtained by written application to the governor.

In the *Rue du Bouloi*, which leads north-east near this, No. 4 is a very fine old mansion, and No. 11, the Hôtel des Empires, was the hôtel of the Maréchal de Clérambault, the friend of S. Evremond; the staircase has a splendidly-wrought iron balustrade.

Between the Rue du Bouloi and the Rue Jean Jacques Rousseau, formerly Grenelle S. Honoré (entered from the latter at No. 41), the *Cours des Fermes* occupy the site of the Hôtel de Condé, built by Françoise d'Orléans Rothelin, 'fort belle et très-honeste princesse,'¹ in order the better to be able to pay her court to Catherine de Medicis,² who had left the Tuileries for the Hôtel de Soubise. It took the name of Hôtel de Soissons under her son, Charles de Bourbon. He sold it to Henri de Bourbon, Duc de Montpensier, whose daughter was the first wife of Gaston d'Orléans. By his widow it was sold to the handsome Roger de S. Larry, Duc de Bellegarde, who employed Androuet Ducerceau to rebuild it magnificently, but was exiled to Anjou by Henri IV. for being too familiar with

¹ Brantôme, *Vie des Dames Galantes*.

² Piganiol de la Force, *Desc. de Paris*.

Gabrielle d'Estrées. At a later date the poet Racan lived in the hôtel as page of M. de Bellegarde. In 1633 the house was bought by Chancellor Séguier, who received Louis XIV. and Anne of Austria here at a splendid banquet and ball to celebrate the end of the war of the Fronde, and who first conceived the idea of the Académie Française, founded by Richelieu. After the death of the cardinal he was chosen president of the society, and for thirty years its meetings were held at the Hôtel Séguier. The chancellor died here in 1672, and his magnificent funeral service at the Oratoire is described by Mme. de Sévigné. His hôtel was then pulled down, and the Hôtel des Fermes du Roi built on its site by Ledoux. At the Revolution this was sequestered and became a prison, then a theatre, finally a diligence office. Little now remains of it.

In the *Rue Neuve des Petits Champs*, which leads westwards from the Place des Victoires, No. 45, at the corner of the *Rue S. Anne*, is the noble mansion of Lulli, built for him by Gittard in 1671, with 11,000 livres (lent by Molière, and only repaid in ingratitude). The land which Lulli purchased for building, and which up to that time remained quite unoccupied, was at the foot of the hillock called Butte S. Roch. Lulli, who died in the house, bequeathed it to his father-in-law, Lambert. It is very richly adorned with corinthian capitals, comic masks, and a sheaf of lyric attributes. The opposite house was bought by Mme. du Barry, and occupied by her whenever she visited Paris after her sentence of exile had been cancelled by Louis XVI. The Hôtel de S. Pouange, on the same side of the Rue S. Anne, was destroyed by the Rue Chabonais.

No. 11 Rue S. Anne was the residence of the Prieur de la Marne, and Bossuet lived at No. 63 in 1704. Berryer lived at 64 Rue Neuve des Petits Champs.

The Rue des Petits Champs became the great centre for the wig-makers of the XVIII. c., from having been the residence of M. Binet, wig-maker to Louis XIV., and

inventor of the decoration which, at first, was called a *binette*.

'Les perruques s'établirent sur toutes les têtes. Louis XIV. et toute sa cour en portaient qui pesaient plusieurs livres, et coûtaient jusqu'à mille écus; les tresses descendaient sur les hanches, et le toupet dominait sur le front à une hauteur de cinq à six pouces. Plus la binette était large, plus le respect du peuple croissait.'¹—*Salgues, 'De Paris.'*

The next side street on the left of the Rue des Petits Champs, beyond the Rue S. Anne, is the *Rue des Moulins*, which records the windmills on the Butte S. Roch, the now levelled hill, which rose behind the church on this site.

Nearly the whole space between the Rue S. Anne and the Rue de Gaillon (right) was at one time occupied by the magnificent Hôtel de Lyonne, which then gave a name to that part of the Rue des Petits Champs. Under its later denomination of Hôtel Pontchartrain it served as a residence for Ambassadors Extraordinary coming to Paris. On the front of the principal façade was the immense sundial which Rousseau, who lived opposite, made use of for the education of Thérèse. 'Pendant plus d'un mois,' he says in his *Confessions*, 'je m'efforçai de lui faire connaître les heures. A peine les sait-elle à présent.'

Returning to the Rue de Richelieu the *Hôtel du Commandeur de Jars*, famous during the Fronde, was built by Mansart. The *Hôtel de l'Intendant Foucault* retains some of its ancient decorations. An inscription on No. 23 *bis* marks the house where Mignard died in 1695. In No. 39 Diderot died in 1784.

Opening from the Rue de Richelieu, opposite the Library, is the *Place Louvois*, with a graceful fountain by Visconti, marking the site of the Opera House where the Duc de Berry was murdered (February 13, 1820). The duke had just handed the duchess into her carriage, and was about

¹ At present, when the common people wish to describe that a head is *ridiculous*, they say 'Quelle binette!'

to re-enter the Opera House, when Pierre Louis Louvel, having knocked down the aide-de-camp, M. de Beauffremont, seizing the prince by the arm, plunged a dagger into his side. The duke cried, 'I am murdered!' The duchess jumped out of the carriage with her lady, Mme. de Béthizy, and she herself drew out the dagger and was covered with blood. The Duc and Duchesse d'Angoulême were summoned at once with the Ducs de Bourbon and d'Orléans, and at 5 A.M. the king arrived, to whom the Duc de Berry said at once, 'Sire, permettez que la dernière grâce que je vous demande soit celle de mon assassin!' Louis XVIII. only answered, 'Il n'est plus temps de parler de cela; ne songeons qu'à vous.'

"Ah! vous ne dites pas *oui*," reprit le duc avec un accent de doute douloureux. "Oh! dites-le, dites le, afin que je meurs tranquille! Grâce, grâce de la vie pour l'homme!" . . . Il expira peu de moments après.

'Il mourut dans l'acte de pardon: grande âme obscurcie dans la vie, éclatante à la mort, héros de clémence, ayant du premier coup fait ce qu'il y a de plus difficile et de plus méritoire pour l'homme: bien mourir.'—*Lamartine*.

Louvel fled by the Rue de Richelieu, whence he tried to reach the Rue Vivienne by the Passage Colbert, where he was arrested. A Chapelle Expiatoire, erected in the Rue de Richelieu to the Duc de Berry, was demolished, in spite of the eloquent remonstrance of Balzac. The fountain of the Place Louvois has figures of the Seine, Loire, Saône, and Garonne by Klagmann.

The *Rue Thérèse*, which falls into the Rue de Richelieu on the right, commemorates Marie Thérèse, queen of Louis XIV. An inscription on No. 23 marks the house where the Abbé de l'Epée died in 1779.

A fountain erected at the angle of the Rues de la Fontaine Molière and de Richelieu, in 1844, commemorates the death of the poet in 1673 in the house of the tailor Baudalet, the opposite house, which has been since rebuilt.

'Au milieu de l'ardente activité de ses travaux, au milieu des joies de ses triomphes, Molière sentait la vie lui échapper. Le 17 février, 1673, il devait jouer dans *Le malade imaginaire* le rôle d'Argan, qu'il avait déjà rempli plusieurs fois. Comme il souffrait de la poitrine plus qu'à l'ordinaire, on voulut le détourner de paraître sur la scène ce soir-là. "Eh ! que feront," dit-il, "tant de pauvres ouvriers qui n'ont que leur journée pour vivre ? Je ne reprocherais d'avoir négligé de leur donner du pain un seul jour, le pouvant faire absolument." Il joua, et dans le divertissement de la pièce, au moment où il prononçait le mot *juro*, il lui prit une convulsion qu'il essaya vainement de cacher sous un ris forcé. On le transporta chez lui. Il se mit à cracher le sang en abondance, et mourut quelques heures après, entre les bras de deux religieuses qui étaient venues quêter à Paris pendant le carême, et auxquelles il avait donné l'hospitalité dans sa maison. Il était âgé de 51 ans. Le monarque qui l'avait soutenu pendant sa vie contre le zèle fanatique des dévots aurait dû protéger sa cendre contre leurs anathèmes et leurs outrages. Mais le préjugé qui subsistait alors dans toute sa force contre la profession de comédien, ne permit à Louis XIV. aucune démarche pour faire respecter les restes du grand homme qui avait illustré son règne. Toutes les églises se fermèrent devant le corps de Molière, et ce ne fut que par grâce qu'on put le conduire sans pompe et sans honneur au cimetière Saint-Joseph. Les anathèmes du clergé avaient attiré le jour du convoi, autour de sa maison, une populace tumultueuse et menaçante, et cette foule eût peut-être insulté son cadavre, si sa veuve, effrayée, n'eût jeté de l'argent par les fenêtres, et calmé par ce moyen la fureur superstitieuse de ces misérables.'—*P. le Bas.*

No. 25 *Rue Fontaine Molière* (formerly *Rue Traversière*), at the corner of the *Rue du Clos-Georgeau*, was inhabited by Voltaire, with Mme. du Châtelet, 'la sublime Emilie.' After her death, in 1749, Voltaire shared the house with Lekain, the actor.

South of the National Library, flights of steps lead us down into the *Palais Royal*. It was built by Cardinal Richelieu (1624-34), and known at first as the *Palais Cardinal*.

'Quelque Amphion nouveau, sans l'aide des maçons,
En superbes palais a changé ces buissons ;
Paris voit tous les jours de ces métamorphoses.
Dans tout le Pré-aux-Clercs tu verras mêmes choses.
Et l'univers entier ne peut rien voir d'égal
Aux superbes dehors du palais cardinal.'

—*Corneille, 'Le Menteur,' Act ii. sc. 5.*

The great cardinal died here, December 4, 1642, bequeathing his palace to the king, Louis XIII., who only survived him five months. But in the following year Anne of Austria came to live here with her two children, Louis XIV., then aged five, and Philippe d'Orléans. The Duchesse d'Orléans¹ declares that, during her residence here, the Queen Regent, not contented with loving Cardinal Mazarin, ending by marrying him, and that the secret passage by which he reached the queen's chamber was to be seen at the Palais Royal in her time. When Queen Anne came to reside in it, the name of the palace was changed to Palais Royal. The splendid gallery, with a ceiling by Philippe de Champaigne, which had been built by the cardinal, was then destroyed: it occupied the site of the present Rue de Valois, and was called *La Galerie des Hommes Illustres*, from the twenty-four portraits with which it was hung, amongst which the cardinal did not scruple to include his own, as well as that of Louis XIII. The only building remaining of the time of Richelieu is part of the second court, on the right, adorned by doric pilasters.

Henrietta Maria, Queen of England, daughter of Henri IV., was allowed, in her exile, to reside in the Palais Royal with her daughter Henrietta, who afterwards became its mistress, as the wife of Philippe I., Duc d'Orléans, to whom it was given by Louis XIV.

Under Philippe II. d'Orléans, the palace became the scene of the celebrated suppers and orgies which disgraced the Regency.

‘Il s'accoutuma à la débauche, plus encore au bruit de la débauche, jusqu'à n'avoir pu s'en passer, et il n'y divertissait qu'à force de bruit, de tumulte et d'excès. C'est ce qui le jeta à en faire souvent de si étranges et de si scandaleuses, et comme il voulait l'emporter sur tous les débauchés, à mêler dans ses parties les discours les plus impies et à trouver un raffinement précieux à faire des débauches les plus outrées, aux jours les plus saints, comme il lui arriva pendant sa régence plusieurs

¹ *Mémoires de Madame.*

fois le vendredi saint de choix et les jours les plus respectables. Plus on était suivi, ancien, outré en impiété et en débauche, plus il considérait cette sorte de débauchés, et je l'ai vu sans cesse dans l'admiration poussée jusqu'à la vénération pour le grand-prieur, parce qu'il y avait quarante ans qu'il ne s'était couché qu'ivre, et qu'il n'avait cessé d'entretenir publiquement des maîtresses et de tenir des propos continuels d'impiété et d'irréligion. Avec de tels principes et la conduite en conséquence, il n'est pas surprenant qu'il ait été faux jusqu'à l'indiscrétion de se vanter de l'être, et de se piquer d'être le plus raffiné trompeur.

'Madame était pleine de contes et de petits romans de fées. Elle disait qu'elles avaient toutes été conviées à ses couches, que toutes y étaient venues, et que chacune avait doué son fils d'un talent, de sorte qu'il les avait tous; mais que par malheur on avait oublié une vieille fée disparue depuis si long-temps qu'on ne se souvenait plus d'elle, qui, piquée de l'oubli, vint appuyée sur son petit bâton et n'arriva qu'après que toutes les fées eurent fait chacune leur don à l'enfant; que, dépitée de plus en plus, elle se vengea en le donnant de rendre absolument inutiles tous les talents qu'il avait reçus de toutes les autres fées, d'aucun desquels, en les conservant tous, il n'avait jamais pu se servir. Il faut avouer qu'à prendre la chose en gros le portrait est parlant,'—*S. Simon, 'Mémoires,' 1715.*

Under Louis Philippe (grandson of the Regent d'Orléans) a great part of the palace was destroyed by fire, which led the next duke, Louis Philippe Joseph (Philippe Egalité), father of King Louis Philippe, to design great alterations, including the arcades surrounding the gardens, which he let to tradesmen, thereby making his palace the most magnificent bazaar in the world. It was this duke who was the remorseless enemy of Marie Antoinette, and who looked unmoved from the balcony upon the head of his own sister-in-law, the Princesse de Lamballe, when her assassins brought it from La Force to be exhibited to him.

'The Duke of Dorset told me, that as early as 1786 or 1787, the queen [Marie Antoinette] had said to him, on her seeing the Duke of Orleans at Versailles: "Monsieur le Duc, regardez cet homme-là. Il me déteste, et il a juré ma perte. Je le vois dans ses yeux, toutes les fois qu'il me fixe. Il ne sera jamais content, jusqu'à ce qu'il me voit étendue morte à ses pieds."—*Wralph's 'Memoirs.'*

The duke was arrested here, April 4, 1793, with his third son, the Comte de Beaujolais, and executed on November 6.

Under the First Consul the building became known as Palais du Tribunat. Lucien, Prince of Canino, inhabited it during the hundred days. In 1814 it became once more the Palais Royal, and was given back to the Orleans family, who restored and purified it. Hither, in July 1830, Louis Philippe, prompted by his ambitious sister, Mademoiselle d'Orléans, came from Neuilly to receive the offer of the throne, contrary to the wish of the duchess, who 'lui fit des adieux pleins de larmes, comme à une victime qui allait se dévouer au salut de son pays.'¹

In the revolution of 1848 the Palais Royal was sacked by the people, who destroyed most of the works of art it contained. In 1852 it became the residence of Jérôme Bonaparte, ex-King of Westphalia, after whose death, in 1860, his son, Prince Jérôme Napoléon, resided there till September 1870. In May 1871, a great part of the palace was burnt by the Commune. The principal buildings are now occupied by the *Conseil d'Etat*, the Aile Montpensier by the *Cour des Comptes*, and the portion of the Aile de Valois looking upon the second court and the garden, by the *Direction des Beaux-Arts*. The interior of the palace has now little interest, but the great gravelly square, misnamed *Jardin du Palais Royal*, surrounded by gay arcades of shops, and planted with lime-trees, is still a popular resort, though the opening of the Tuileries gardens under Louis XVI. deprived it of its glory, which had reached a climax under Louis XIII., when it became the resort of all the rich citizens.

'On voit là, étalé dans les habits, tout ce que le luxe peut inventer de plus tendre et de plus touchant. Les dames, avec les modes toujours nouvelles, avec leurs ajustements, leurs rubans, leurs pierreries et les

¹ Troguon, *Vie de Marie Amélie*.

agréables manières de s'habiller, étalent dans les étoffes d'or et d'argent les applications de leur magnificence. Les hommes, de leur côté aussi vains que les femmes, avec leurs plumes et leurs perruques blondes, y vont chercher à plaire et à prendre les cœurs. . . . Dans ce lieu si agréable, on raille, on parle d'amour, de nouvelles, d'affaires et de guerre. On décide, on critique, on dispute, on se trompe les uns les autres, et avec cela tout le monde se divertit.'—*Lettres d'un Sicilien*, 1692.

The surrounding buildings, by Pierre Louis (1735-1807), reproduce in effect the Procuratie Nuove of the Piazza S. Marco at Venice.

'Représentez-vous un magnifique château carré dont le rez-de-chaussée est composé d'arcades ; et sous ces arcades, des magasins dans lesquels brillent les trésors de l'Inde et de l'Amérique, or, argent, diamants, etc., les produits des plus exquis qu'engendre l'industrie pour satisfaire et charmer nos sens : tout cela disposé de la manière la plus pittoresque et illuminé de feux magiques qui éblouissent l'œil du spectateur ! Imaginez-vous ces galeries pleines d'une foule qui s'y promène pour voir et surtout pour se faire voir ! Il y a là des cafés splendides très-fréquentés, où on lit des journaux, où l'on cause, discute, etc. . . . J'en eus comme un vertige ; nous passâmes dans le jardin du palais : ici régnaient le calme et l'obscurité. Le jour incertain qui venait des arcades, en tombant sur ces vertes allées, était absorbé par l'épaisseur et par la mobilité de leur feuillage. On entendait de loin les sons languissants d'une musique enchanteresse. Il me semblait que j'étais transporté dans l'île de Calypso ou dans le château d'Armide.'—*Karamzine*, 1790.

'La promenade de votre maussade Palais-Royal, où tous vos arbres sont estropiés en tête de choux, et où l'on étouffe, quoiqu'on ait pris tant de précaution en élaguant, coupant, brisant, gâtant tout pour vous donner un peu d'air et de l'espace.'—*Diderot*, '*Lettres à Mlle. Volland*.'

'Depuis des heures entières, la population laborieuse des faubourgs est livrée au sommeil ; les rues plus centrales sont silencieuses et abandonnées à la seule clarté des réverbères ; vous croiriez la ville complètement ensevelie dans le repos ; mais, en approchant du Palais-Royal, vos yeux et vos oreilles s'étonnent, vos sens, déjà engourdis, se réveillent, et, arrivé dans l'enceinte, vous la trouvez encore pleine de vie et resplendissante de lumière ; c'est le cœur qui reste chaud longtemps après que les extrémités sont devenues froides.'—*Paris, ou Le Livre des Cent-et-un*.'

It was in the garden of the Palais Royal that (July 13, 1789) Camille Desmoulins, mounting upon a table, called the crowd to arms, and bade them assume a green cockade supplied by the leaves from the trees—in sign of hope.

The Palais Royal has always been celebrated for its restaurants, and up to the first quarter of the nineteenth century was famous for its gaming-tables. 'En plein Palais Royal' is a proverb.

Richelieu spent 200,000 crowns upon producing his own play of *Mirame* in the theatre of the Palais Royal, and was furious at its being unappreciated.

'Sur ce théâtre, en 1636, parut la tragédie du *Cid*, qui, en 1639, fut suivi des *Horaces* et de *Cinna*. Ainsi ce théâtre, favorisé par un puissant protecteur, fut presque en même temps le berceau et le char triomphal de la tragédie.'—*Ducloux*.

The site which was bought by Cardinal Richelieu for the Palais Royal was previously occupied by the Hôtel de Mercœur, and by the famous Hôtel de Rambouillet (formerly Hôtel Pisani), where, in the midst of the reign of Louis XIV., Catherine de Vivonne, Marquise de Rambouillet, created the famous literary society—the bel-esprit coteries—which flourished from 1620 to 1630. The famous sermons of Bossuet had their origin in his improvisations at the Hôtel de Rambouillet.

'Une société d'élite s'éleva avec le dix-septième siècle, au sein de la capitale; elle unit les deux sexes par de nouveaux liens, par de nouvelles affections, mêla les hommes distingués de la cour et de la ville, les gens du monde poli et les gens de lettres; créa les mœurs délicates et nobles, au milieu de la plus dégoûtante dissolution; réforma et enrichit la langue, prépara l'essor d'une nouvelle littérature, éleva les esprits au sentiment et au besoin de jouissances ignorées du vulgaire.'—*Roederer*.

'All who frequented the Hôtel de Rambouillet soon adopted nobler manners and purer language, devoid of provincialism. The women in particular, to whom more leisure and a more delicate organisation give a readier and finer social tact, were the first to profit by the advantage which was offered them by this constant

community of cultivated minds and association of persons unceasingly occupied in emulating what was most agreeable and fitted to please in each. Consequently those who formed part of these assemblies speedily became easily distinguishable from those who were not admitted to them. To show the esteem in which they were held, they were named the *Précieuses*, the *Illustrious*: which was always given and received as an honourable distinction during the long space of time that the Hôtel de Rambouillet retained its influence.'—*Walekenaar*.

Here that 'art of society,' for which France (and Paris especially) has since become so celebrated, was first cultivated.

'Ce fut là enfin que naquit réellement la conversation: cet art charmant dont les règles ne peuvent se dire, qui s'apprend à la fois par la tradition et par un sentiment inné de l'exquis et de l'agréable; où la bienveillance, la simplicité, la politesse nuancée, l'étiquette même et la science des usages, la variété de tons et de sujets, le choc des idées différentes, les récits piquants et animés, une certaine façon de dire et de conter, les bons mots qui se répètent, la finesse, la grâce, la malice, l'abandon, l'imprévu se trouvent sans cesse mêlés et forment un des plaisirs les plus vifs que les esprits délicats puissent goûter.'—*M. de Noailles*.¹

'Le nombre des habitués de cet hôtel fut d'abord restreint; ils étaient reçus, tantôt dans un des cabinets, tantôt dans la chambre à coucher, et l'on déployait, autour du cercle formé au centre de la pièce, deux ou trois paravents qui préservaient des courants d'air les personnes assises, car on ne faisait jamais de feu dans les cheminées, même en plein hiver, Mme. de Rambouillet ne pouvant supporter la chaleur d'un foyer allumé. Au surplus, les tapisseries qui couvraient le plancher et qui garnissaient les murailles empêchaient de sentir le froid du dehors. Il y avait une dizaine de sièges dans chaque cabinet, et dix-huit dans la chambre à coucher. Ces sièges étaient, suivant la définition du *Dictionnaire* de Furetière, "des fauteuils qui ont un dossier et des bras, des chaises qui n'ont qu'un dossier, des placet et des tabourets qui n'ont ni l'un ni l'autre." La chambre à coucher n'admettait pas encore, comme la mode le permit plus tard, les visiteurs intimes dans la *ruelle*, espace réservé des deux côtés du lit et qui se trouvait séparé de la chambre par une balustrade.'—*Panl Lacroix*.

¹ *Hist. de Mme. de Maintenon et des principaux événements du règne de Louis XIV.*, par le Duc de Noailles.

The taste of the time as to building, as well as living, was to a great extent guided by Mme. de Rambouillet.

‘C’est d’elle qu’on a appris à mettre les escaliers à côté, pour avoir une grande suite de chambres ; à exhausser les planchers et à faire des portes et des fenestres hautes et larges et vis-à-vis les unes des autres. Et cela est si vrai que la reine-mère, quand elle fit bastir le Luxembourg, ordonna aux architectes d’aller voir l’hostel de Rambouillet, et ce soing ne leur fut pas inutile. C’est la première qui s’est avisée de faire peindre une chambre d’autre couleur que de rouge ou de tanné.’—*Tallemant des Réaux*.

The personal charm of Mme. de Rambouillet is recorded by her contemporaries.

‘Elle étoit bienveillante et accueillante, et elle avoit l’esprit droit et juste : c’est elle qui a corrigé les méchantes coutumes qu’il y avoit avant elle. Elle a enseigné la politesse à tous ceux de son temps, qui l’ont fréquentée. Elle étoit aussi bonne amie, et elle obligeoit tout le monde.’—*Segrais*.

In her old age, Mme. de Rambouillet was partially confined to her bed, but established in her bedchamber a great alcove, to which she admitted a few of the friends who came to see her. This was the origin of the *salons*, which became, both in Paris and the provinces, the intimate centres of familiar conversation.

‘L’hôtel de Rambouillet conservait encore son ancienne réputation, quoiqu’il eût bien changé de physionomie. Mme. de Montausier et son mari n’y paraissaient que de temps à l’autre ; on n’y voyait que fort rarement les grandes dames et les femmes d’esprit qui y avaient tant brillés : la duchesse de Longueville et sa fille, Mme. de Nemours, Mme. de Sablé et Mlle. de Scudéry. Le duc de la Rochefoucauld n’y venait plus qu’en passant : il y retrouvait ses vieux amis. Combauld, Chapelain, Ménage, Courart, Lamothe de Vayer, Halbert de Montmor, Balzac, qui mourut en 1654, et Racan, avaient abandonné tout à fait le théâtre primitif de leur succès ; Corneille et Georges de Scudéry, qui habitaient la province, y reparaissaient un moment quelquefois. Ménage y avait amené son élève, la spirituelle marquise de Sévigné, dont l’entrée à l’hôtel de Rambouillet fut un triomphe ; mais ce n’était

plus alors l'hôtel de Rambouillet d'autrefois : l'air et le ton avaient changé ; la pruderie, une pruderie sèche et glaciale, avaient envahi ce sanctuaire de la bonne compagnie, comme pour protester contre les légèretés et les libertés de la jeune cour. C'était cependant le plus beau temps du règne des précieuses.'—*Paul Lacroix.*

In the *Rue de Valois*, No. 6, the *Hôtel de la Chancellerie*, was the residence of Philippe Egalité at the Revolution.

Adjoining the Place du Palais Royal is the small *Place du Théâtre Français*, containing that famous theatre, built 1782, but much altered since. In its vestibule is a statue of Talma, by David d'Angers, and that of Mlle. Rachel. In the foyer is Houdon's *chef-d'œuvre* — Voltaire seated in his arm-chair, a magnificent statue. Here, too, is a fine collection of busts of famous French play-writers and poets, and at the end of the gallery the statue of Georges Sand (Mme. Dudevant). The Sociétaires possess a number of theatrical relics, including some of Molière, and some good portraits of actors.

In the winter of 1857 the little square was the scene of the touching farewell of Rachel to her beloved theatre, as she was on her way to the South—to die.

'Quand elle fut vêtue et prête à partir, elle monta dans sa voiture et elle se fit porter, en passant par le Gymnase, où sa gloire naissante avait jeté sa première lueur, aux abords de son royaume et de son théâtre, aux abords du Théâtre-Français. La matinée—il n'était pas six heures—était froide et voilée ; on n'entendait pas un bruit dans la ville endormie, et le vaste édifice était plongé dans un profond silence, une solitude immense. A peine, à travers la vapeur matinale, si l'on distinguait les portes fermées, le balcon désert, la muraille inerte et la porte obscur où l'enfant Rachel avait frappé si souvent, mais en vain, de sa petite main amaigrie et roidie par la faim, par le froid . . . que vous dirai-je ? . . . Elle a revu, ce même jour qui fut son dernier jour, dans cette éloquente et silencieuse contemplation, au seuil du Théâtre-Français, les batailles qu'elle a livrées. . . . À la fin l'heure du départ était proche, il fallait partir ; un ami vint qui arracha Mlle. Rachel à sa muette, et dernière contemplation. La voiture quitta, au pas, cette place funèbre, et l'on dit que la malheureuse Rachel se penchait encore

pour jeter un coup d'œil sur les sombres murailles de ce grand théâtre où tout frémissait, où tout pleurait à sa parole, où elle avait reveillé tant de choses, et même la *Marseillaise* obéissante à regret à la voix d'Hermione, de Camille et de Junie. . . . Elle, arriva au chemin de fer, où ses amis et ses parents l'attendaient pour lui dire un adieu qui n'était rien moins que l'adieu suprême. En vain elle voulut marcher, il fallut la porter sur un fauteuil. Elle sourit encore une fois à la foule attristée, puis, calme et pensive, elle ferma les yeux comme si elle eût voulu emporter avec elle toutes ses visions.'—*Jules Janin.*

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